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WORKS

OF

SIR WILLIAM JONES.

WITH

THE LIFE OF THE AUTHOR,

BY

LORD TEIGNMOUTH.

IN THIRTEEN VOLUMES.

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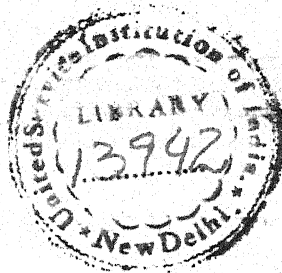
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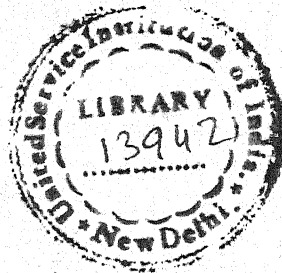
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THE DESIGN
OF
A TREATISE
ON
THE PLANTS OF INDIA.

BY THE PRESIDENT.

THE greatest, if not the only, obstacle to the progress of knowledge in these provinces, except in those branches of it, which belong immediately to our several professions, is our want of leisure for general researches; and as ARCHIMEDES, who was happily master of his time, had not *space* enough to move the greatest weight with the smallest force, thus we, who have ample space for our inquiries, really want *time* for the pursuit of them. "Give me a place to stand on, said the great mathematician, and I will move the whole earth:" *Give us time*, we may say, *for our investigations, and we will transfer to Europe all the sciences, arts, and literature of Asia.* "Not to have despair-

in the *Roman* general, even though he was defeated; and, having some hope, that others may occasionally find more leisure, than it will ever, at least in this country, be my lot to enjoy, I take the liberty to propose a work, from which very curious information, and possibly very solid advantage, may be derived.

Some hundreds of plants, which are yet imperfectly known to *European* botanists, and with the virtues of which they are wholly unacquainted, grow wild on the plains and in the forests of *India*: the *Amarcòsh*, an excellent vocabulary of the *Sanſcrit* language, contains in one chapter the names of about three hundred medicinal vegetables; the *Médirì* may comprise many more; and the *Dravyábhidhāna*, or *Dictionary of Natural Productions*, includes, I believe, a far greater number; the properties of which are distinctly related in medical tracts of approved authority. Now the first step, in compiling a treatise on the plants of *India*, should be to write their true names in *Roman* letters, according to the most accurate orthography, and in *Sanſcrit* preferably to any vulgar dialect; because a learned language is fixed in books, while popular idioms are in constant fluctuation, and will not, perhaps, be understood a century hence by the inhabitants of these *Indian* territories, whom future botanists

may consult on the common appellations of trees and flowers: the childish denominations of plants from the persons, who first described them, ought wholly to be rejected; for *Champaca* and *Hinna* seem to me not only more elegant, but far properer, designations of an *Indian* and an *Arabian* plant, than *Michelia* and *Lawsonia*; nor can I see without pain, that the great *Swedish* botanist considered it as *the supreme and only reward of labour* in this part of natural history, to preserve a name by hanging it on a blossom, and that he declared this mode of promoting and adorning botany, worthy of being *continued with holy reverence*, though so high an honour, he says, *ought to be conferred with chaste reserve, and not prostituted for the purpose of conciliating the good will, or eternizing the memory, of any but his chosen followers; no, not even of saints*: his list of *an hundred and fifty* such names clearly shows, that his excellent works are the true basis of his just celebrity, which would have been feebly supported by the stalk of the *Linnæa*. From what proper name the *Plantain* is called *Musa*, I do not know; but it seems to be the *Dutch* pronunciation of the *Arabick* word for that vegetable, and ought not, therefore, to have appeared in his list, though, in my opinion, it is the only rational name in the muster-roll. As to the

system of LINNÆUS, it is the system of Nature, subordinate indeed to the beautiful arrangement of *natural orders*, of which he has given a rough sketch, and which may hereafter, perhaps, be completed: but the distribution of vegetables into *classes*, according to the number, length, and position of the stamens and pistils, and of those *classes* into *kinds* and *species*, according to certain marks of discrimination, will ever be found the clearest and most convenient of methods, and should therefore be studiously observed in the work, which I now suggest; but I must be forgiven, if I propose to reject the *Linnean* appellations of the twenty-four *classes*, because, although they appear to be *Greek*, (and, if they really were so, that alone might be thought a sufficient objection) yet in truth they are not *Greek*, nor even formed by analogy to the language of *Grecians*; for *Polygamos*, *Monandros*, and the rest of that form, are both masculine and feminine; *Polyandria*, in the abstract, never occurs, and *Polyandrion* means a publick cemetery; *diæcia* and *diæcus* are not found in books of authority; nor, if they were, would they be derived from *dis*, but from *dia*, which would include the *triæcia*; let me add, that the *twelfth* and *thirteenth* classes are ill distinguished by their appellations, independently of other exceptions to them, since

the real distinction between them consists not so much in the *number* of their stamens, as in the *place*, where they are inserted; and that the *fourteenth* and *fifteenth* are not more accurately discriminated by two words formed in defiance of grammatical analogy, since there are but *two* powers, or two *diversities of length*, in each of those classes. *Calycopolyandros* might, perhaps, not inaccurately denote a flower of the *twelfth* class; but such a compound would still favour of barbarism or pedantry; and the best way to amend such a system of words is to efface it, and supply its place by a more simple nomenclature, which may easily be found. Numerals may be used for the *eleven* first classes, the former of two numbers being always appropriated to the *stamens*, and the latter, to the *pistils*: short phrases, as, *on the calyx* or *calice*, *in the receptacle*, *two long*, *four long*, *from one base*, *from two*, or *many*, *bases*, *with anthers connected*, *on the pistils*, *in two flowers*, *in two distinct plants*, *mixed*, *concealed*, or the like, will answer every purpose of discrimination; but I do not offer this as a perfect substitute for the words, which I condemn. The allegory of *sexes* and *nuptials*, even if it were complete, ought, I think, to be discarded, as unbecoming the gravity of men, who, while they search for truth, have no busi-

THE DESIGN OF A TREATISE

ness to inflame their imaginations; and, while they profess to give descriptions, have nothing to do with metaphors: few passages in *Aloisia*, the most impudent book ever composed by man, are more wantonly indecent than the hundred-forty-sixth number of the *Botanical Philosophy*, and the broad comment of its grave author, who *dares*, like OCTAVIUS in his epigram, *to speak with Roman simplicity*; nor can the *Linnean* description of the *Arum*, and many other plants, be read in *English* without exciting ideas, which the occasion does not require. Hence it is, that no well-born and well-educated woman can be advised to amuse herself with botany, as it is now explained, though a more elegant and delightful study, or one more likely to assist and embellish other female accomplishments, could not possibly be recommended.

When the *Sanscrit* names of the *Indian* plants have been correctly written in a large paper-book, one page being appropriated to each, the fresh plants themselves, procured in their respective seasons, must be concisely, but accurately, *classed* and *described*; after which their several *uses* in medicine, diet, or manufactures, may be collected, with the assistance of *Hindu* physicians, from the medical books in *Sanscrit*,

and their accounts either disproved or established by repeated experiments, as fast as they can be made with exactness.

By way of example, I annex the descriptions of five *Indian* plants, but am unable, at this season, to re-examine them, and wholly despair of leisure to exhibit others, of which I have collected the names, and most of which I have seen in blossom.

I. MUCHUCUNDA.

Twenty, from One Base.

Cal. Five-parted, thick; leaflets, oblong.

Cor. Five petals, oblong.

Stam. From twelve to fifteen, rather long, fertile; five shorter, sterile. In some flowers, the *unprolific* stamens, longer.

Pist. Style cylindrick.

Peric. A capsule, with five cells, many-seeded.

Seeds: Roundish, compressed, winged.

Leaves: Of many different shapes.

Uses: The quality, refrigerant.

One flower, steeped a whole night in a glass of water, forms a cooling mucilage of use in virulent gonorrhœas. The *Muchucunda*, called also *Pichuca*, is exquisitely fragrant: its calyx

is covered with an odoriferous dust; and the dried flowers in fine powder, taken like snuff, are said, in a *Sanscrit* book, almost instantaneously to remove a nervous head-ach.

Note. This plant differs a little from the *Pentapetes* of LINNÆUS,

II. BILVA OR MA'LU'RA.

Many on the Receptacle, and One.

Cal. Four, or five, cleft, beneath.

Cor. Four, or five, petals; mostly reflex.

Stam. Forty, to forty-eight, filaments; anthers, mostly erect.

Pist. Germ, roundish; *Style*, smooth, short; *Stigma*, clubbed.

Peric. A spheroidal berry, very large; many-seeded.

Seeds: Toward the surface, ovate, in a pelucid mucus.

Leaves: Ternate; common petiole, long; leaflets, subovate; obtusely notched, with short petioles; some almost lanced.

Stem: Armed with sharp thorns.

Uses: The fruit nutritious, warm, cathartick; in taste, delicious; in fragrance, exquisite: its aperient and deterfive quality, and its efficacy in removing habitual costiveness,

have been proved by constant experience. The mucus of the seed is, for some purposes, a very good cement.

Note. This fruit is called *Srip'hala*, because it sprang, say the *Indian* poets, from the milk of *Sri*, the goddess of abundance, who bestowed it on mankind at the request of ISWARA, whence he alone wears a chaplet of *Bilva* flowers; to him only the *Hindus* offer them; and, when they see any of them fallen on the ground, they take them up with reverence, and carry them to his temple. From the first blossom of this plant, that I could inspect, I had imagined, that it belonged to the same class with the *Durio*, because the filaments appeared to be distributed in five sets; but in all, that I have since examined, they are perfectly distinct.

III. SRINGA'TACA.

Four and One.

Cal. Four cleft, with a long peduncle, above.

Cor. Four petals.

Stam. Anthers, kidney-shaped.

Pist. *Germ*, roundish; *Style*, long as the filaments; *Stigma*, clubbed.

Seed: A *Nut* with four opposite angles (two of them *sharp* thorns) formed by the *Calyx*.

Leaves: Those, which float on the water, are rhomboidal; the two upper sides unequally notched, the two lower, right lines. Their petioles, buoyed up by spindle-shaped spongy substances, not bladders.

Root: Knotty, like coral.

Uses: The fresh kernel, in sweetness and delicacy, equals that of the filberd. A mucus, secreted by minute glands, covers the wet leaves, which are considered as cooling.

Note. It seems to be the floating *Trapa* of LINNÆUS.

IV. PU'TI CARAJA.

Ten and one.

Cal. Five-cleft.

Cor. Five equal petals.

Peric. A thorny legumen; two seeds.

Leaves: Oval, pinnated.

Stem: Armed.

Uses: The seeds are very bitter, and, perhaps, tonick; since one of them, bruised and given in two doses, will, as the *Hindus* assert, cure an intermittent fever.

V. MADHU'CA.

(See *Asiat. Research. vol. I. page 300.*)

Many, *not* on the Receptacle, and One.

Cal. Perianth four, or five, leaved.

Cor. One-petaled. *Tube* inflated, fleshy.

Border nine, or ten, parted.

Stam. *Anthers* from twelve to twenty-eight, erect, acute, subvillous.

Pist. *Germ*, roundish; *Style*, long, awl-shaped.

Peric. A *Drupe*, with two or three *Nuts*?

Leaves: Oval, somewhat pointed.

Uses: The *tubes*, esculent, nutritious; yielding, by distillation, an inebriating spirit, which, if the sale of it were duly restrained by law, might be applied to good purposes. An useful oil is expressed from the seed.

Note. It resembles the *Bassia* of KOENIG.

Such would be the method of the work, which I recommend; but even the specimen, which I exhibit, might, in skilful hands, have been more accurate. Engravings of the plants may be annexed; but I have more than once experienced, that the best anatomical and botanical prints give a very inadequate, and sometimes a very false, notion of the objects, which they were intended to represent. As we learn

a new language, by reading approved compositions in it with the aid of a Grammar and Dictionary, so we can only study with effect the natural history of vegetables by analysing the plants themselves with the *Philosophia Botanica*, which is the *Grammar*, and the *Genera et Species Plantarum*, which may be considered as the *Dictionary*, of that beautiful language, in which nature would teach us what plants we must avoid as noxious, and what we must cultivate as salutary, for that the qualities of plants are *in some degree* connected with the *natural orders* and *classes* of them, a number of instances would abundantly prove.

The Petals are White



Jatamansi.
or Indian Spikenard.

ON THE

SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

IT is painful to meet perpetually with words, that convey no distinct ideas; and a natural desire of avoiding that pain excites us often to make inquiries, the result of which can have no other use than to give us clear conceptions. Ignorance is to the mind what extreme darkness is to the nerves: both cause an uneasy sensation; and we naturally love knowledge, as we love light; even when we have no design of applying either to a purpose essentially useful. This is intended as an apology for the pains which have been taken to procure a determinate answer to a question of no apparent utility, but which ought to be readily answered in *India*, "What is *Indian* Spikenard?" All agree, that it is an odoriferous plant, the best sort of which, according to *PTOLEMY*, grew about *Rangamritica*, or *Rangamati*, and on the borders of the country now called *Butan*: it is mentioned by *Dioscorides*, whose work I have not in my possession;

but his description of it must be very imperfect, since neither LINNÆUS nor any of his disciples pretend to class it with certainty, and, in the latest botanical work, that we have received from *Europe*, it is marked as *unknown*. I had no doubt, before I was personally acquainted with KOENIG, that he had ascertained it; but he assured me, that he knew not what the *Greek* writers meant by the nard of *India*: he had found, indeed, and described a sixth species of the nardus, which is called *Indian* in the supplement to *Linnaeus*; but the *nardus* is a grass which, though it bear a *Spike*, no man ever supposed to be the *true* Spikenard, which the great Botanical Philosopher himself was inclined to think a species of *Andropogon*, and places, in his *Materia Medica*, but with an expression of doubt, among his polygamous plants. Since the death of KOENIG I have consulted every botanist and physician, with whom I was acquainted, on the subject before us; but all have confessed without reserve, though not without some regret, that they were ignorant what was meant by the *Indian* Spikenard.

In order to procure information from the learned natives, it was necessary to know the *name* of the plant in some *Asiatick* language. The very word *nard* occurs in the song of

SOLOMON; but the name and the thing were both exotick: the *Hebrew* lexicographers imagine both to be *Indian*; but the word is in truth *Persian*, and occurs in the following distich of an old poet:

A'n chu bîkheft, ín chu nardest, án chu shákheft, ín chu bâr,
A'n chu bîkhî páyidarest, ín chu nardî páyidâr.

It is not easy to determine in this couplet, whether *nard* mean the *stem*, or, as ANJU' explains it, the *pith*; but it is manifestly a part of a vegetable, and neither the *root*, the *fruit*, nor the *branch*, which are all separately named: the *Arabs* have borrowed the word *nard*, but in the sense, as we learn from the *Kámûs*, of a *compound medicinal unguent*. Whatever it signified in old *Persian*, the *Arabick* word *jumbul*, which, like *jumbalah*, means an *ear* or *spike*, has long been substituted for it; and there can be no doubt, that by the *jumbul* of *India* the *Muselmâns* understand the same plant with the *nard* of PTOLEMY and the *Nardostachys*, or *Spike-nard*, of GALEN; who, by the way, was deceived by the dry specimens, which he had seen, and mistook them for *roots*.

A singular description of the *jumbul* by ABU'LEAZL, who frequently mentions it as an ingredient in *Indian* perfumes, had for some time almost convinced me, that the *true Spike-*

nard was the *Cétaca*, or *Pandanus* of our botanists: his words are, *Sumbul panj berg dâred, ceb dirâzii ân dab angoshtestu pâbndi seh*, or, "The *sumbul* has five leaves, ten fingers long, and three broad." Now I well knew, that the minister of ACBAR was not a botanist, and might easily have mistaken a thyrsus for a single flower: I had seen no blossom, or assemblage of blossoms, of such dimensions, except the male *Cétaca*; and, though the *Persian* writer describes the female as a different plant, by the vulgar name *Cyôra*, yet such a mistake might naturally have been expected in such a work: but what most confirmed my opinion, was the exquisite fragrance of the *Cétaca*-flower, which to my sense far surpassed the richest perfumes of *Europe* or *Asia*. Scarce a doubt remained, when I met with a description of the *Cétaca* by FORSKOHL, whose words are so perfectly applicable to the general idea, which we are apt to form of *Spikenard*, that I give you a literal translation of them: "The *Pandanus* is an incomparable plant, and cultivated for its odour, which it breathes so richly, that one or two *Spikes*, in a situation rather humid, would be sufficient to diffuse an odoriferous air for a long time through a spacious apartment; so that the natives in general are not solicitous about the living plants, but purchase

“ *the Spikes at a great price.*” I learned also, that a fragrant essential oil was extracted from the flowers ; and I procured from *Bandres* a large phial of it, which was adulterated with sandal ; but the very adulteration convinced me that the genuine essence must be valuable, from the great number of thyrsi, that must be required in preparing a small quantity of it. Thus had I nearly persuaded myself, that the true nard was to be found on the banks of the *Ganges*, where the *Hindu* women roll up its flowers in their long black hair after bathing in the holy river ; and I imagined, that the *precious alabaster-box* mentioned in the Scripture, and the *small onyx*, in exchange for which the poet offers to entertain his friend with *a cask of old wine*, contained an essence of the same kind, though differing in its degree of purity, with the nard, which I had procured : but an *Arab* of *Mecca*, who saw in my study some flowers of the *Cétaca*, informed me that the plant was extremely common in *Arabia*, where it was named *Cádhì* ; and several *Mahomedans* of rank and learning have since assured me, that the true name of the *Indian Sumbul* was not *Cétaca*, but *Jatámánsi*. This was important information : finding therefore, that the *Pandanus* was not peculiar to *Hindustán*, and considering, that the *Sumbul* of *ABU'LFAZL* differed from it in

the precise number of leaves on the thyrsus, in the colour, and in the season of flowering, though the length and breadth corresponded very nearly, I abandoned my first opinion, and began to enquire eagerly for the *fatámánsi*, which grew, I was told, in the garden of a learned and ingenious friend, and fortunately was then in blossom. A fresh plant was very soon brought to me: it appeared on inspection to be a most elegant *Cypirus* with a polished three-sided culm, an umbella with three or four ensiform leaflets minutely serrated, naked proliferous peduncles, crowded spikes, expanded daggers; and its branchy root had a pungent taste with a faint aromattick odour; but no part of it bore the least resemblance to the drug known in *Europe* by the appellation of *Spikenard*; and a *Muselmán* physician from *Dēbli* assured me positively, that the plant was not *fatámánsi*, but *Súd*, as it is named in *Arabick*, which the author of the *Tohfatu'l Múmenín* particularly distinguishes from the *Indian Sumbul*. He produced on the next day an extract from the Dictionary of Natural history, to which he had referred; and I present you with a translation of all that is material in it.

“ 1. *SUD* has a roundish olive-shaped root, externally black, but white internally, and so fragrant as to have obtained in *Persia* the name

“ of *Subterranean Musk*: its leaf has some re-
 “ semblance to that of a leek, but is longer and
 “ narrower, strong, somewhat rough at the edges,
 “ and tapering to a point. 2. *SUMBUL* means a
 “ spike or ear, and was called *nard* by the *Greeks*.
 “ There are three sorts of *Sumbul* or *Nardin*;
 “ but, when the word stands alone, it means
 “ the *Sumbul* of *India*, which is an herb with-
 “ out flower or fruit, (he speaks of the drug
 “ only) like the tail of an ermine, or of a small
 “ weasel, but not quite so thick, and about the
 “ length of a finger. It is darkish, inclining to
 “ yellow, and very fragrant: it is brought
 “ from *Hindustán*, and its medicinal virtue lasts
 “ three years.” It was easy to procure the dry
Jatámánsi, which corresponded perfectly with
 the description of the *Sumbul*; and though a
 native *Muselmán* afterwards gave me a *Persian*
 paper, written by himself, in which he repre-
 sents the *Sumbul* of *India*, the *Sweet Sumbul*,
 and the *Jatámánsi* as three different plants,
 yet the authority of *Tokfatu’l Múmenín* is de-
 cisive, that the *sweet Sumbul* is only another
 denomination of *nard*, and the physician who
 produced that authority, brought, as a specimen
 of *Sumbul*, the very same drug, which my *Pan-
 dit*, who is also a physician, brought as a speci-
 men of the *Jatámánsi*: a *Bráhmén* of eminent
 learning gave me a parcel of the same sort, and

told me that it was used in their sacrifices ; that, when fresh, it was exquisitely sweet, and added much to the scent of rich essences, in which it was a principal ingredient ; that the merchants brought it from the mountainous country to the north-east of *Bengal* ; that it was the entire plant, not a part of it, and received its *Sanscrit* names from its resemblance to *locks of hair* ; as it is called *Spikenard*, I suppose, from its resemblance to a Spike, when it is dried, and not from the configuration of its flowers, which the *Greeks*, probably, never examined. The *Persian* author describes the whole plant as resembling the tail of an ermine ; and the *Jatámánsi*, which is manifestly the *Spikenard* of our druggists, has precisely that form, consisting of withered stalks and ribs of leaves, cohering in a bundle of yellowish brown capillary fibres, and constituting a spike about the size of a small finger. We may on the whole be assured, that the *nardus* of *PTOLEMY*, the *Indian Sumbul* of the *Persians* and *Arabs*, the *Jatámánsi* of the *Hindus*, and the *Spikenard* of our shops, are one and the same plant ; but to what class and genus it belongs in the *Linnean* system, can only be ascertained by an inspection of the fresh blossoms. Dr. PATRICK RUSSEL, who always communicates with obliging facility his extensive and accurate know-

ledge, informed me by letter, that "Spike-nard is carried over the desert (from *India* I presume) to *Aleppo*, where it is used in substance, mixed with other perfumes, and worn in small bags, or in the form of essence, and kept in little boxes or phials, like *atar* of roses." He is persuaded, and so am I, that the *Indian* nard of the ancients, and that of our shops, is one and the same vegetable.

Though diligent researches have been made at my request on the borders of *Bengal* and *Behar*, yet the *Jatámánsi* has not been found growing in any part of the *British* territories. Mr. SAUNDERS, who met with it in *Bután*, where, as he was informed, it is very common, and whence it is brought in a dry state to *Rangpúr*, has no hesitation in pronouncing it a species of the *Baccharis*; and, since it is not possible, that he could mistake the *natural order* and *essential character* of the plant, which he examined, I had no doubt that the *Jatámánsi* was composit and corymbiferous with stamens connected by the anthers, and with female prolifick florets intermixed with hermaphrodites: the word *Spike* was not used by the ancients with botanical precision, and the *Stachys* itself is verticillated, with only two species out of fifteen, that could justify its generick appellation. I therefore concluded, that *the*

true Spikenard was a *Baccharis*, and that, while the philosopher had been searching for it to no purpose,

_____ the dull swain

Trod on it daily with his clouted shoon,
for the *Baccharis*, it seems, as well as the *Conyza*, is called by our gardeners, *Ploughman's Spikenard*. I suspected, nevertheless, that the plant, which Mr. SAUNDERS described, was not *Yatámansi*; because I knew that the people of *Bután* had no such name for it, but distinguished it by very different names in different parts of their hilly country: I knew also, that the *Butas*, who set a greater value on the drug than it seems, as a perfume, to merit, were extremely reserved in giving information concerning it, and might be tempted, by the narrow spirit of monopoly, to mislead an inquirer for the fresh plant. The friendly zeal of Mr. PURLING will probably procure it in a state of vegetation; for, when he had the kindness, at my desire, to make enquiries for it among the *Bután* merchants, they assured him, that the living plants could not be obtained without an order from their sovereign the *Dévarāja*, to whom he immediately dispatched a messenger with an earnest request, that eight or ten of the growing plants might be sent to him at *Rangpúr*: should the *Dévarāja* comply with

that request, and should the vegetable flourish in the plain of *Bengal*, we shall have ocular proof of its class, order, genus, and species; and, if it prove the same with the *Jatámánsi*, of *Népál*, which I now must introduce to your acquaintance, the question, with which I began this essay, will be satisfactorily answered.

Having traced the *Indian* Spikenard, by the name of *Jatámánsi*, to the mountains of *Népál*, I requested my friend Mr. LAW, who then resided at *Gayá*, to procure some of the recent plants by the means of the *Népalesé* pilgrims; who, being orthodox *Hindus* and possessing many rare books in the *Sanscrit* language, were more likely than the *Butias* to know the true *Jatámánsi*, by which name they generally distinguish it: many young plants were accordingly sent to *Gayá*, with a *Persian* letter specifying naming them, and apparently written by a man of rank and literature; so that no suspicion of deception or of error can be justly entertained. By a mistake of the gardener they were *all* planted at *Gayá*, where they have blossomed and at first seemed to flourish: I must, therefore, describe the *Jatámánsi* from the report of Mr. BURT, who favoured me with a drawing of it, and in whose accuracy we may perfectly confide; but, before I pro-

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duce the description, I must endeavour to remove a prejudice, in regard to the *natural order* of the spikenard, which they, who are addicted to swear by every word of their master LINNÆUS, will hardly abandon, and which I, who love truth better than him, have abandoned with some reluctance. *Nard* has been generally supposed to be a *grass*; and the word *stachys* or *spike*, which agrees with the habit of that natural order, gave rise, perhaps, to the supposition. There is a plant in *Java*, which most travellers and some physicians called *spikenard*; and the Governor of *Chinsura*, who is kindly endeavouring to procure it thence in a state fit for examination, writes me word, that “a *Dutch* author pronounces it a *grass like the Cypirus*, “but insists that what we call the *spike* is the “fibrous part above the root, as long as a “man’s little finger, of a brownish hue inclining to red or yellow, rather fragrant, and “with a pungent, but aromattick, scent.” This is too slovenly a description to have been written by a botanist; yet I believe the latter part of it to be tolerably correct, and should imagine that the plant was the same with our *Jatamansi*, if it were not commonly asserted, that the *Javan* spikenard was used as a condiment, and if a well-informed man, who had seen it in the island, had not assured me, that it was a sort of

Pimento, and consequently a species of *Myrtle*, and of the order now called *Hesperian*. The resemblance before mentioned between the *Indian sumbul* and the *Arabian Sūd*, or *Cypirus*, had led me to suspect, that the true nard was a *grass* or a *reed*; and, as this country abounds in *odoriferous grasses*, I began to collect them from all quarters. Colonel KYD obligingly sent me two plants with sweet smelling roots; and, as they were known to the *Pandits*, I soon found their names in a *Sanscrit* dictionary: one of them is called *gandhas'at' bē*, and used by the *Hindus* to scent the red powder of *Sapan* or *Bakkam* wood, which they scatter in the festival of the vernal season; the other has many names, and, among them, *nāgaramastac* and *gōnarda*, the second of which means *rustling in the water*; for all the *Pandits* insist, that *nard* is never used as a noun in *Sanscrit*, and signifies, as the root of a verb, *to sound* or *to rustle*. Soon after, Mr. BURROW brought me from the banks of the *Ganges* near *Heridwār*, a very fragrant grass, which in some places covers whole acres, and diffuses, when crushed, so strong an odour, that a person, he says, might easily have smelt it, as ALEXANDER is reported to have smelt the nard of *Gedrosia*, from the back of an elephant: its blossoms were not preserved, and it cannot, therefore, be described. From Mr. BLANE of

Lucnow I received a fresh plant, which has not flowered at *Calcutta*; but I rely implicitly on his authority, and have no doubt that it is a species of *Andropogon*: it has rather a rank aromattick odour, and, from the virtue ascribed to it of curing intermittent fevers, is known by the *Sanſcrit* name of *jwarāncus'o*, which literally means a *fever-book*, and alludes to the *iron-book* with which elephants are managed. Lastly, Dr. ANDERSON of *Madras*, who delights in useful pursuits and in assisting the pursuits of others, favoured me with a complete specimen of the *Andropogon Nardus*, one of the most common grasses on the Coast, and flourishing most luxuriantly on the mountains, never eaten by cattle, but extremely grateful to bees, and containing an essential oil, which, he understands, is extracted from it in many parts of *Hindustān* and used as an *atar* or *perfume*. He adds a very curious philological remark, that in the *Tamul* dictionary, most words beginning with *nār* have some relation to *fragrance*; as *nārukeradu* to yield an odour, *nārtum pillu*, lemon-grass, *nārtei*, citron, *nārta manum*, the wild orange-tree, *nārum panei*, the *Indian Jasmin*, *nārum alleri*, a strong smelling flower, and *nārtu*, which is put for *nard* in the *Tamul* version of our Scriptures; so that not only the *nard* of the *Hebrews* and *Greeks*, but even the

copia narium of HORACE, may be derived from an *Indian* root : to this I can only say, that I have not met with any such root in *Sanscrit*, the oldest polished language of *India*, and that in *Persian*, which has a manifest affinity with it, *nâr* means a *pomegranate*, and *nârgil* (a word originally *Sanscrit*) a *cocoa-nut*, neither of which has any remarkable fragrance.

Such is the evidence in support of the opinion given by the great *Swedish* naturalist, that the true nard was a gramineous plant and a species of *Andropogon* ; but, since no grass, that I have yet seen, bears any resemblance to the *Jatâmânsi*, which I conceive to be the *nardus* of the ancients, I beg leave to express my dissent, with some confidence as a philologer, though with humble diffidence as a student in botany. I am not, indeed, of opinion, that the *nârdum* of the *Romans* was merely the essential oil of the plant, from which it was denominated, but am strongly inclined to believe, that it was a *generick* word, meaning what we now call *âtar*, and either the *âtar* of roses from *Cashmîr* and *Persia*, that of *Cétaca*, or *Pandanus*, from the western coast of *India*, or that of *Aguru*, or aloe-wood, from *Asâm* or *Cochinchina*, the process of obtaining which is described by ABU'LEFAZL, or the mixed perfume, called *âbir*, of which the principal in-

gredients were yellow sandal, violets, orange-flowers, wood of aloes, rose-water, musk, and true spikenard: all those essences and compositions were costly; and, most of them being sold by the *Indians* to the *Persians* and *Arabs*, from whom, in the time of OCTAVIUS, they were received by the *Syrians* and *Romans*, they must have been extremely dear at *Jerusalem* and at *Rome*. There might also have been a pure *nardine oil*, as ATHENÆUS calls it; but *nardum* probably meant (and KOENIG was of the same opinion) an *Indian essence in general*, taking its name from that ingredient, which had, or was commonly thought to have, the most exquisite scent. But I have been drawn by a pleasing subject to a greater length than I expected, and proceed to the promised description of the true *nard* or *Jatdmâusi*, which, by the way, has other names in the *Amarcôsh*, the smoothest of which are *jatild* and *lômasà*, both derived from words meaning *hair*. Mr. BURT, after a modest apology for his imperfect acquaintance with the language of botanists, has favoured me with an account of the plant, on the correctness of which I have a perfect reliance, and from which I collect the following *natural characters*:

AGGREGATE.

Cal. Scarce any. *Margin*, hardly discernible.

Cor. One petal. *Tube* somewhat gibbous.
Border five cleft.

Stam. Three *Antbers*.

Pist. *Germ* beneath. One *Style* erect.

Seed Solitary, crowned with a pappus.

Root Fibrous.

Leaves Hearted, fourfold; *radical* leaves petioled.

It appears, therefore, to be the *Protean* plant, VALERIAN, a sister of the mountain and *Celtick* Nard, and of a species, which I should describe in the *Linnean* style: VALERIANA JATA'MA'NSI *floribus triandris, foliis cordatis quaternis, radicalibus petiolatis*. The radical leaves, rising from the ground and enfolding the young stem, are plucked up with a part of the root, and being dried in the sun or by an artificial heat, are sold as a drug, which from its appearance has been called *spikenard*; though, as the *Persian* writer observes, it might be compared more properly to the *tail of an ermine*: when nothing remains but the dry fibres of the leaves, which retain their original form, they have some resemblance to a *lock of hair*, from which the *Sanscrit* name, it seems, is derived. Two mercantile agents from *Bután* on the part of the *Dévarájá* were examined, at my request, by Mr. HARRINGTON, and inform-

ed him, that the drug, which the *Bengalese* called *Jatdmánsi*, “grew erect above the surface of the ground, resembling in colour an ear of green wheat; that, when recent, it had a faint odour, which was greatly increased by the simple process of drying it; that it abounded on the hills, and even on the plains, of *Bután*, where it was collected and prepared for medicinal purposes.” What its virtues are, experience alone can ascertain; but, as far as botanical analogy can justify a conjecture, we may suppose them to be antispasmodick; and, in our provinces, especially in *Behar*, the plant will probably flourish; so that we may always procure it in a state fit for experiment. On the description of the *Indian* spikenard, compared with the drawing, I must observe, that, though all the leaves, as delineated, may not appear of the same shape, yet all of them are not fully expanded. Mr. BURT assures me, that the four radical leaves are *hearted and petioled*; and it is most probable, that the cauline and floral leaves would have a similar form in their state of perfect expansion, but unfortunately, the plants at *Gayá* are now shrivelled; and they, who seek farther information, must wait with patience, until new stems and leaves shall spring from the roots, or other plants shall be brought from *Népál* and

Bután. On the proposed inquiry into the virtues of this celebrated plant, I must be permitted to say, that, although many botanists may have wasted their time in enumerating the qualities of vegetables, without having ascertained them by repeated and satisfactory experiments, and although *mere botany* goes no farther than technical arrangement and description, yet it seems indubitable, that the great end and aim of a botanical philosopher is, to discover and prove the several uses of the vegetable system, and, while he admits with HIPPOCRATES the *fallaciousness of experience*, to rely on experiment alone as the basis of his knowledge.

ADDITIONAL REMARKS

ON THE

SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

NEARLY at the time when the result of my first inquiries concerning spikenard was published in the second volume of our *Asiatick Researches*, there appeared in the *Philosophical Transactions* an account of the ANDROPOGON *Jwaráncusa*, the specimen of which Dr. BLANE had received from *Lucnow*, and which he supposes to be the true *Indick* nard of Dioscorides and Galen: having more than once read his arguments with pleasure, but not with conviction, I feel it incumbent on me to state my reasons for dissenting from the learned physician with all the freedom of a searcher for truth, but without any diminution of that respect, to which his knowledge and candour justly entitle him.

In the first place, there is a passage in Dr. BLANE's paper, which I could not but read with surprize; not because it is erroneous or disputable (for nothing can be more certain), but because it is decisive against the very proposition, which the writer endeavours to support: "DIOSCORIDES mentions the *Syriack* nard, says "the doctor, as a species different from the "*Indian*, which was certainly brought from some "*of the remote parts of India*; for both he and "GALEN, by way of fixing more precisely "the country, whence it came, call it also "*Gagnites*." We may add, that PTOLEMY, who, though not a professed naturalist, had opportunities in *Egypt* of conversing with *Indian* merchants on every thing remarkable in this country, distinguishes *Rangamati*, as producing the true spikenard; and it is from the borders of that very district, if we believe modern *Indians*, that the people of *Butan* bring it yearly into *Bengal* (a). Now it is not contended, that the new species of *Andropogon* (if it be a new species) may be the *Indick* nard of DIOSCO-

(a) PTOLE'ME'E distingue le canton de *Rhandamarcotta*, en ce qu'il fournit la plante, que nous appellons *Spic nard*, ce qui peut convenir à *Rangamati*; et des différentes espèces l'*Indique* est bien la plus estimée.

D'ANV. *Antiq. Geogr. Ind.* 81.

RIDES, (b), because it was found by Mr. BLANE in a remote part of *India* (for that solitary fact would have proved nothing); but it is learnedly and elaborately urged, that it *must be* the true *Indian* spikenard, because it differs only in the length of the stalks from the nard of GARÇIAS, which, according to HIM, is the only species of *nardus* exported from *India*, and which resembles a dried specimen seen by RUMPHIUS, and brought, he says, among other countries, from *Mackran*, or the ancient *Gadrosia*, the very country, where, according to ARRIAN, the true nard grew in abundance; for “the *Phenicians*,” he says, collected a plentiful store of it, and “so much of it was trampled under foot by the army, that a strong perfume was diffused on all sides of them:” now there is a singular coincidence of circumstances; for our *Andropogon* was discovered by the scent of its roots, when they were crushed by the horses and elephants in a hunting-party of the *Vazir A'SU-FUDDAULAH*; so that, on the whole, *it must be the same with the plant mentioned by ARRIAN*: but it may be argued, I think, more conclusively, that a plant, growing with great luxuriance in *Gadrosia* or *Mackran*, which the doctor

(b) Dr. ROXBURGH with great reason supposes it to be the *Muricated ANDROPOGON* of KOENIG, who mentions the roots as odoriferous, when sprinkled with water.

See RETZ. III. Fascic. 43. and v. 21.

admits to be a *maritime province* of *Persia*, could not possibly be the same with a plant *confined to remote parts of India*; so that, if GARCÍAS, RUMPHIUS, and ARRIAN be supposed to have meant the same species of nard, it was evidently different from that of DIOSCORIDES and GALEN. The respectable writer, with whose opinions I make so free, but from no other motive than a love of truth, seems aware of a little geographical difficulty from the western position of *Macrán*; for he, first, makes it extend to the river *Indus*, and then infers, from the long march westward and the distresses of ALEXANDER's army, subsequent to the discovery of the spikenard, that it must have grown in the more eastern part of the desert, and consequently on the very borders of *India*; but, even if we allow *Gedrosia*, or *Gadrosis*, to have been the same tract of land with *Macrán* (though the limits of all the provinces in *Persia* have been considerably changed), yet the frontier of *India* could never with any propriety be carried so far to the west; for not only the *Oritæ* and *Arabitæ*, but, according to MELA, the whole province of *Ariana*, were between *Gadrosis* and the *Indus*; and, though *Macrán* (for so the word should be written) may have been annexed to *India* by such whimsical geographers as the *Turks*, who give the name of

white *Indians* to the *Persians* of *Arachosia*, and of yellow *Indians* to the *Arabs* of *Yemen*, yet the river *Indus*, with the countries of *Sind* and *Múltán* on both sides of it, has ever been considered by the *Persians* and *Arabs* as the western limit of *Hind* or *India*; and *ARRIAN* himself expressly names the *Indus* as its known boundary: let *Gadrosis*, however, be *Macrán*, and let *Macrán* be an *Indian* province, yet it could never have been a remote part of *India* in respect of *Europe* or *Egypt*, and, consequently, was not meant by *GALEN* and *DIOSCORIDES*, when they described the true spikenard. It must be admitted, that, if the *Siree* of *RUMPHIUS*, which differs little from the *nardus* of *GARCÍAS*, which corresponds for the most part with the new *Andropogon*, was ever brought from the province of *Macrán*, they were all three probably the same plant with the nard of *Arrian*; but, unfortunately, *RUMPHIUS* thought of no country less than of *Persia*, and of no province less than of *Macrán*; for he writes very distinctly, both in his *Latin* and his *Dutch* columns, that the plant in question grows in *Macian*, which he well knew to be one of the *Moluccas* (c): I am far from intending to give

(c) Hi flores sæpe, immo vulgo fere, observantur in vetustis *Siree* stipitibus, qui in *Ternata*, *Motira*, et *Mackian* crescunt. Vol. 5. Lib. 8. Cap. 24. p. 182.

pain by detecting this trifling mistake ; and, as I may have made many of greater consequence, I shall be truly obliged to any man, who will set me right with good manners, the sacred laws of which ought never to be violated in a literary debate, except when some petulant aggressor has forfeited all claim to respect.

ARRIAN himself can by no means be understood to assert, that the *Indian* spikenard grew in *Persia* ; for his words are *a fragrant root of nard* (d), where the omission of the definite articles implies rather *a* nard, than *the* nard, or the most celebrated species of it ; and it seems very clear, that the *Greeks* used that foreign word generically for odoriferous plants of different natural orders : but *ARRIAN* in truth was a mere compiler ; and his credit, even as a civil historian, seems liable to so much doubt, that it cannot be safe to rely on him for any fact in the history of nature. “ We cannot, says the judicious and accurate *STRABO*, “ give easy credence to the generality even of “ contemporary writers concerning *ALEXAN-* “ *DER*, whose fame was astonishingly high, “ and whose historians, preferring wonders to “ truth, wrote with secure negligence ; well “ knowing, that, as the farthest limits of *Asia*

(d) Νάρδα ρίζαν ευωδισμένην.

“ were the scene of his actions, their assertions
 “ could hardly be disproved.” Now ARRIAN’S
 principal authority was ARISTOBULUS of *Cas-*
sandra, whose writings were little prized by the
 ancients, and who not only asserted, “ that
 “ *Gadrosia* produced very tall *myrrh*-trees, with
 “ the gum of which the *Phenicians* loaded many
 “ beasts,” (notwithstanding the slaughter of
 them from the distress of the whole army), but,
 with the fancy of a poet describing the nest of
 a phoenix, placed *myrrh*, *incense*, and *cassia*,
 with *cinnamon* and *spikenard* itself, even in the
 wilds of *Arabia*: “ The fruitfulness of *Arabia*,”
 says ARRIAN, “ tempted the king of *Macedon*
 “ to form a design of invading it; for he had
 “ been assured, that *myrrh* and *frankincense*
 “ were collected from the trees of that country;
 “ that *cinnamon* was procured from one of its
 “ shrubs; and that its meadows produced spon-
 “ taneously *abundance of spikenard*.” HERO-
 DOTUS, indeed, had heard of *cinnamon* in
Arabia, where the *Laurus*, to the bark of
 which we now give that name, was, I verily
 believe, never seen: even the *myrrh*-tree does
 not seem to have been a native of *Arabia*, and
 the publick are now informed, that it was
 transplanted from *Abyssinian* forests, and has not
 flourished on the opposite shore; but, whatever
 be the countries of *myrrh* and *cinnamon*, we

may be certain, that any learned *Arab* would laugh at us, if we were to tell him, that the *Sumbulu'l Hind* grew wild in abundance on the plains of *Tabárab*. It seems a bold allegation of GARCÍAS, that he has exhibited "the only species of *nardus* known in *India*, either for consumption by the natives or for exportation to *Persia* and *Arabia*:" if he meant, that any plant was either used in this country or exported from it by the name of *nard*, he had been strangely deceived; and if he meant, that it was the only fragrant grass used here as a medicine or as a perfume, his error was yet more gross. But, whatever his meaning might have been, if the *nard* of GARCÍAS and of ARRIAN was one and the same plant, it is wonderful, that it should ever have been exported to *Persia* and *Arabia*, where it grew, we are told, in so great abundance. The *nard* of *Arabia* was, probably, the ANDROPOGON *Schænanthus*, which is a native of that country; but, even if we suppose, that the spikenard of *India* was a reed or a grass, we shall never be able to distinguish it among the many *Indian* species of *Cyperus*, *Andropogon*, *Schænus*, *Carex*, and other genera of those natural orders, which here form a wilderness of sweets, and some of which have not only fragrant roots, but even spikes in the ancient and modern senses of that emphatical

word; one of them, which I never have seen in blossom, but suppose from its appearance to be a *Schænus*, is even called *Gónarda*, and its dry root has a most agreeable odour; another, which RHEEDE names *Bálaca*, or *Ramacciam*, or white *Irivélli*, and which BURMAN thought a variety of the *Schænanthus*, is a considerable article, it seems, of *Indian* commerce, and, therefore, cultivated with diligence, but less esteemed than the *black* sort, or *Carabála*, which has a more fragrant root and affords an extremely odoriferous oil (e). All those plants would, perhaps, have been called *nards* by the ancients; and all of them have stronger pretensions to the appellation of *the true spikenard*, than the *Febrifuge* ANDROPOGON, which the *Hindus* of *Bebár* do not use as a perfume. After all, it is assuming a fact without proof, to assert, that the *Indian* spikenard was evidently gramineous; and, surely, that fact is not proved by the word *arista*, which is conceived to be of a *Grecian* origin, though never applied in the same sense by the *Greeks* themselves, who perfectly well knew what was *best* for mankind in the vegetable system, and for what gift they adored the god-

(e) 12 Hort. Malab. tab. 12. and 9 H. M. p. 145. See also the *Flora Indica*, and a note from HERMAN on the valuable oil of *Serec*.

deſs of *Eleuſis*. The *Roman* poets (and poets only are cited by Dr. BLANE, though naturaliſts alſo are mentioned) were fond of the word *ariſta*, becauſe it was very convenient at the cloſe of an hexameter, where we generally, if not conſtantly, find it; as HOMER declares in LUCIAN, that he began his *Iliad* with Μῆνιν, becauſe it was the firſt commodious word that preſented itſelf, and is introduced laughing at a profound critick, who diſcovered in that ſingle word an epitome of the whole poem on the *wrath* of ACHILLES: ſuch poets as OVID and LACTANTIUS deſcribed plants, which they never had ſeen, as they deſcribed the neſt of the phenix, which never exiſted, from their fancy alone; and their deſcriptions ought not ſeriously to be adduced as authorities on a queſtion merely botanical; but, if all the naturaliſts of *Greece* and *Italy* had concurred in aſſuring us, that the nard of *India* bore an ear or ſpike, without naming the ſource of their own information, they would have deſerved no credit whatever; becauſe not one of them pretends to have ſeen the freſh plant, and they had not even agreed among themſelves, whether its virtues reſided in the *root* or in the *buſky leaves* and ſtalks, that were united with it. PIETRO DELLA VALLE, the moſt learned and accompliſhed of eaſtern travellers, does not ſeem to have known the *Indian*

spikenard, though he mentions it more than once by the obsolete name of *Spigonardo*; but he introduces a *Sumbul* from *Kbatá*, or a part of *China*, which he had seen dry, and endeavours to account for the *Arabick* name in the following manner:—"Since the *Kbatáian* "*Sumbul*, says he, is not a *spike* but a *root*, "*it was probably so named, because the word* "*Sumbul* may signify, in a large acceptation, "*not only the spike, but the whole plant, what-* "*ever herb or grass may be sown; as the Ara-* "*bick dictionary (f), entitled Kámús, appears* "*to indicate:”* The passage, to which he alludes, is this; "*SUMBUL*, says the author of the "*Kámús, is an odoriferous plant, the strongest of* "*which is the Súri, and the weakest the Hindi;* "*but the Sumbul of Rúm has the name of nar-* "*dín.”* I suggested in my former paper, and shall repeat in this, that the *Indian* spikenard, as it is gathered for use, is in fact *the whole plant*; but there is a better reason why the name *Sumbul* has been applied to it. By the way, DELLA VALLE failed, as he tells us, along

(f) Giacchè il *Sombol* del *Cataio* è radice e non è *Spiga*, potremmo dire, che così s'i chiami, perchè forse la parola *Sombol* possa piu largamente significare non solo la *spiga*, ma *tutta la pianta* di ogni erba ò biada, che si femini; come par, che il *Camús*, vocabolario *Arabico*, ne dia indizio.

Lett. 18. di *Baghdad*.

the coast of *Macrán*, which he too supposes to have been a part of *Gedrosia*; but he never had heard, that it produced *Indian* spikenard, though the *Persians* were fully acquainted with that province; for he would not have omitted so curious a fact in his correspondence with a learned physician of *Naples*, for whose sake he was particularly inquisitive concerning the drugs of *Asia*: it is much to be wished, that he had been induced to make a short excursion into the plains of *Macrán*, where he might have found, that the wonderful tree, which ARRIAN places in them, *with flowers like violets, and with thorns of such force and magnitude, as to keep wild beasts in captivity, and to transfix men on horseback, who rode by them incautiously*, was no more probably than a *Mimosa*, the blossoms of which resembled violets in nothing but in having an agreeable scent.

Let us return to the *Arabs*, by whom Dioscorides was translated with assistance, which the wealth of a great prince will always purchase, from learned *Greeks*, and who know the *Indian* spikenard, better than any *European*, by the name of *Sumbul' Hind*: it is no wonder, that they represent it as weaker in scent and in power than the *Sumbul* of the lower *Asia*, which, unless my smell be uncommonly defective, is a strong *Valerian*; especially as they could

only have used the dry nard of *India*, which loses much of its odour between *Rangpúr* and *Calcutta*. One question only remains (if it be a question), whether the *Sumbulu'l Hind* be the true *Indian* spikenard; for, in that case, we know the plant to be of the natural order, which LINNÆUS calls *aggregate*. Since the publication of my paper on this subject, I put a fair and plain question severally to three or four *Musselman* physicians, "What is the *Indian* name of the plant, which the *Arabs* call "*Sumbulu'l Hind*?" They all answered, but some with more readiness than others, *Jatámánsi*. After a pretty long interval, I shewed them the *spikes* (as they are called) of *Jatámánsi*, and asked, what was the *Arabick* name of that *Indian drug*: they all answered readily, *Sumbulu'l Hind*. The same evidence may be obtained in this country by any other *European*, who seeks it; and if, among twelve native physicians, versed in *Arabian* and *Indian* philology, a single man should after due consideration give different answers, I will cheerfully submit to the *Roman* judgement of *non liquet*. My own inquiries having convinced me, that the *Indian* spikenard of DIOSCORIDES is the *Sumbulu'l Hind*, and that the *Sumbulu'l Hind* is the *Jatámánsi* of AMARSINH, I am persuaded, that the true nard is a species of *Valerian*, pro-

duced in the *most remote* and hilly parts of *India*, such as *Népál*, *Morang*, and *Butan*, near which *PTOLEMY* fixes its native soil : the commercial agents of the *Dévarāja* call it also *Pampi*, and, by their account, the dried specimens, which look like the tails of ermines, *rise from the ground, resembling ears of green wheat both in form and colour*; a fact, which perfectly accounts for the names *Stachys*, *Spica*, *Sumbul*, and *Kbúsbah*, which *Greeks*, *Romans*, *Arabs*, and *Persians* have given to the drug, though it is not properly a *spike*, and not merely a root, but *the whole plant*, which the natives gather for sale, before the radical leaves, of which the fibres only remain after a few months, have unfolded themselves from the base of the stem. It is used, say the *Butan* agents, as a perfume and in medicinal unguents, but with other fragrant substances, the scent and power of which it is thought to increase : as a medicine, they add, it is principally esteemed for complaints in the bowels. Though considerable quantities of *Jatámánsi* are brought in the caravans from *Butan*, yet the living plants, by a law of the country, cannot be exported without a licence from the sovereign, and the late *MR. PURLING*, on receiving this intelligence, obligingly wrote, for my satisfaction, to the *Dévarāja*, requesting him to send eight or

ten of the plants to *Rangpúr*: ten were accordingly sent in pots from *Tajisúdan*, with as many of the natives to take care of them under a chief, who brought a written answer from the *Rájá* of *Butan*; but that prince made a great merit of having complied with such a request, and my friend had the trouble of entertaining the messenger and his train for several weeks in his own house, which they seem to have left with reluctance. An account of this transaction was contained in one of the last letters, that Mr. PURLING lived to write; but, as all the plants withered before they could reach *Calcutta*, and as inquiries of greater importance engaged all my time, there was an end of my endeavours to procure the fresh *Jatámáns*, though not of my conviction, that it is *the true nard of the ancients*.

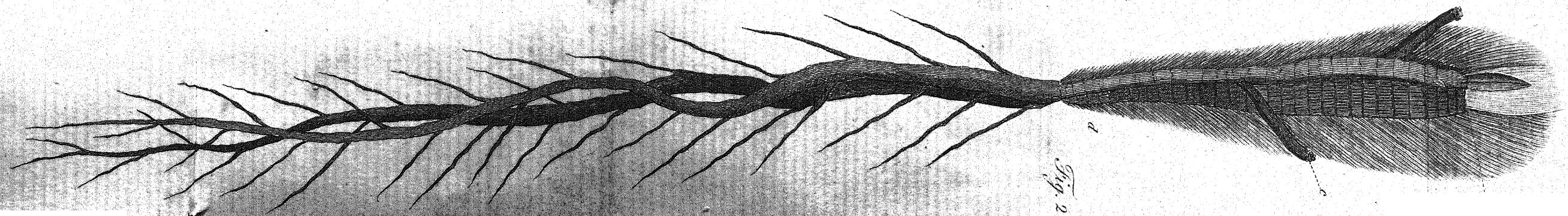
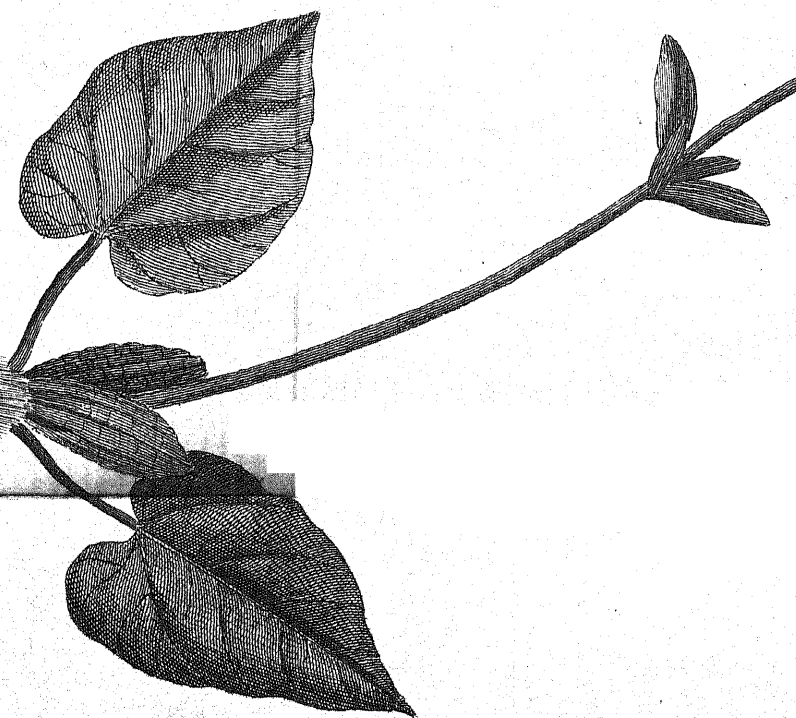
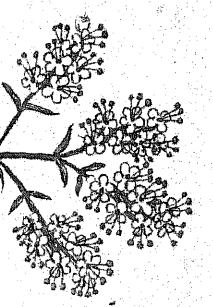


Fig. 2.

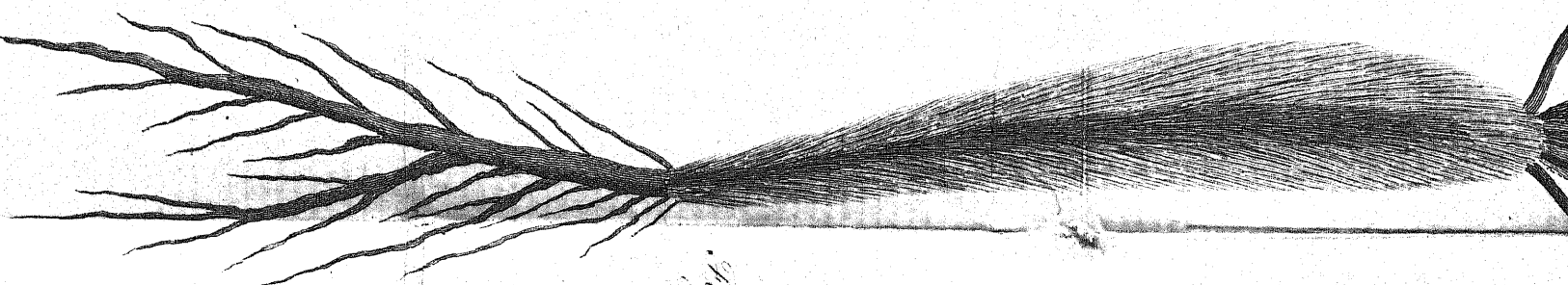


Fig. 3.

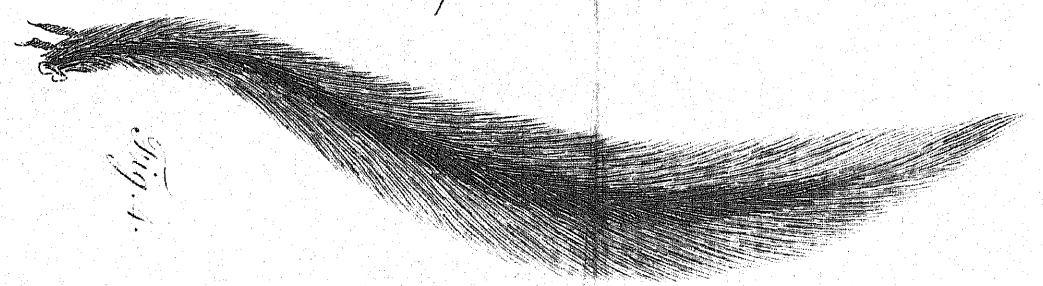


Fig. 4.

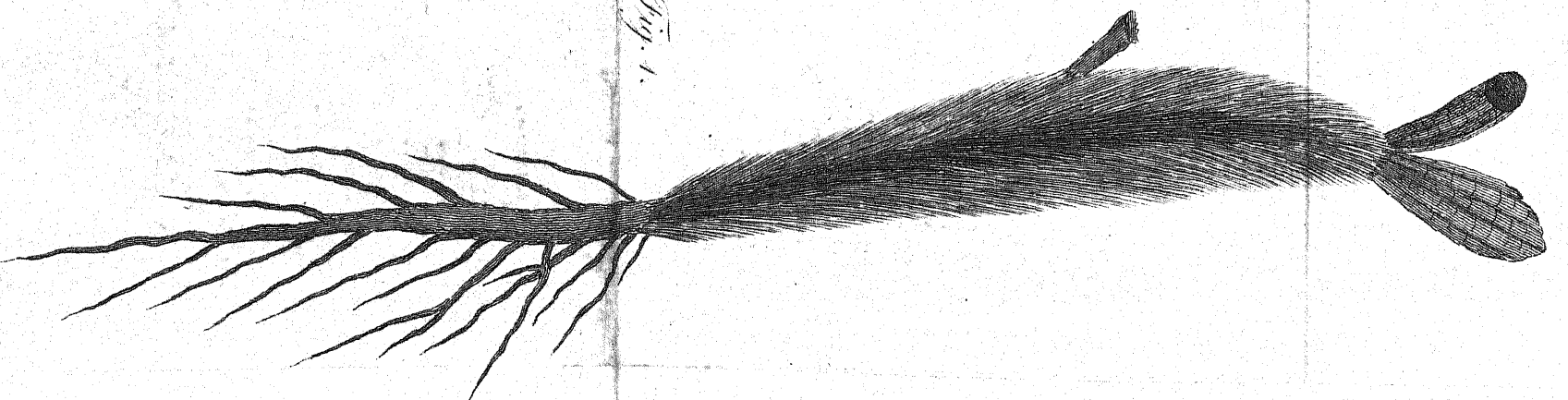


Fig. 1.

Verbena satanica?

BOTANICAL OBSERVATIONS
ON THE
SPIKENARD OF THE ANCIENTS,
INTENDED AS A SUPPLEMENT TO THE LATE
SIR WILLIAM JONES'S PAPERS ON THAT PLANT.
BY WILLIAM ROXBURGH, M. D.

VALERIANA JATAMANSI.

GENERIC CHARACTER. FLOWERS triandrous, leaves entire, four-fold, the inner radical pair petiol'd, and cordate; the rest smaller, sessile, and sub-lanceolate; seeds crowned with a pappus.

V. *Jatamansi* of Sir WILLIAM JONES. See *Asiatick Researches*, vol. 2, page 405, 417, and vol. 4, page 109.

NOVEMBER 6th, 1794. I received from the Honourable C. A. BRUCE, Commissioner

at *Coos-Beybar*, two small baskets with plants of this valuable drug; he writes to me on the 27th *September* (so long had the plants been on the road), that he had, the day before, received them from the *Deb Rajah* of *Bootan*, and further says, that the *Booteahs* know the plant by two names, viz. *Jatamanfi*, and *Pampé* or *Paumpé*.

I need scarce attempt to give any further history of this famous odoriferous plant than what is merely botanical, and that with a view to help to illustrate the learned dissertations thereon, by the late Sir WILLIAM JONES, in the 2d and 4th volumes of these *Researches*, and chiefly by pointing out the *part of the plant* known by the name, *Indian Nard* or *Spikenard*; a question on which MATHEOLUS, the commentator of *Dioscorides*, bestows a good deal of argument; viz. Whether the roots, or stalks, were the parts esteemed for use, the testimony of the ancients themselves on this head being ambiguous. It is therefore necessary for those who wish for a more particular account of it, to be acquainted with what that gentleman has published on the subject.

The plants now received, are growing in two small baskets of earth, ~~in each basket there~~ appears above the earth between thirty and

forty hairy, spike-like bodies, but more justly compared to the tails of *Ermines*, or small *Weasels**; from the apex of each, or at least of the greatest part of them, there is a smooth lanceolate, or lanceolate-oblong, three or five-nerved, short-petiol'd, acute, or obtuse, slightly ferrulate leaf or two shooting forth. Fig. 1. represents one of them in the above state, and on gently removing the fibres, or hairs which surround the short petiols of these leaves, I find it consists of numerous sheaths, of which one, two or three of the upper or interior ones are entire, and have their fibres connected by a light-brown coloured membranous substance as at *b*. but in the lower exterior sheaths, where this connecting membrane is decayed, the more durable hair-like fibres remain distinct, giving to the whole the appearance of an *Ermine's* tail: this part, as well as the root itself, are evidently perennial†. The root itself (beginning at the

* The term spica, or spike, is not so ill applied to this substance, as may be imagined; several of the *Indian* grasses, well known to me, have spikes almost exactly resembling a single straight piece of nardus, and when those hairs (or flexible arista like bristles) are removed, PLINY's words, "frutextradice pingui et crassa," are by no means inapplicable. See Fig. 2, from *a* to *b*.

† The above described perennial hairy portion of the plant, is clearly the *Indian* spikenard of our shops; but

surface of the earth where the fibrous envelope ends) is from three to twelve inches long, covered with a pretty thick, light-brown coloured bark: from the main root, which is sometimes divided, there issues several smaller fibres. Fig. 2, is another plant with a long root; here the hair-like sheaths, beginning at *a*. are separated from this the perennial part of the stem, and turned to the right side; at the apex is seen the young shoot, marked 6, which is not so far advanced as at Fig. 1; *c c c* show the re-

whether the nardus of the ancients, or not, I leave to better judges to determine; however, I believe few will doubt it after having read Sir WILLIAM JONES's Dissertations thereon, and compared what he says with the accompanying drawings of the perennial hairy part of the stem of this plant, which are taken from the living plants immediately under my own eyes: the drawing of the herbaceous, or upper part of the plant, is out of the question in determining this point, and only refers to the place the plant bears in our botanical books. While writing the above, I desired an *Hindus* servant to go and buy me from their apothecaries shops a little *Jatamansi*, without saying more or less: he immediately went and brought me several pieces of the very identical drug, I have been describing; a drawing of one of the pieces is represented at Fig. 4, and agrees not only with those I have taken from the living plants, but also exceedingly well with GARÇIAS AB ORTA's figure of the nardus indica, which is to be found at page 129, of the fourth edition of CLUSIUS's *Latin* translations of his history of *Indian* drugs, published in 1693.

mains of last year's annual stem. When the young shoot is a little further advanced than in Fig. 2, and not so far as in Fig. 1. they resemble the young convolute shoots of monocotyledonous plants. *June 1795.* The whole of the abovementioned plants have perished, without producing flowers, notwithstanding every care that could possibly be taken of them. The principal figure in the drawing marked Fig. 3, and the following description, as well as the above definition, are therefore chiefly extracted from the engraving and description in the second volume of these Researches, and from the information communicated to me by Mr. BURT, the gentleman who had charge of the plants that flowered at *Gaya*, and who gave Sir WILLIAM JONES the drawing and description thereof.

Description of the Plant.

Root, it is already described above.

Stem, lower part perennial, involved in fibrous sheaths, &c. as above described; the upper part herbaceous suberect, simple, from six to twelve inches long.

Leaves four-fold, the lowermost pair of the four radical are opposite, sessile, oblong, forming as it were a two-valved spathe; the other pair are also opposite petiol'd, cordate, margins

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waved, and pointed; those of the stem sessile, and lanceolate; all are smooth on both sides.

Corymb terminal, first division trichotomous.

Braets awl'd.

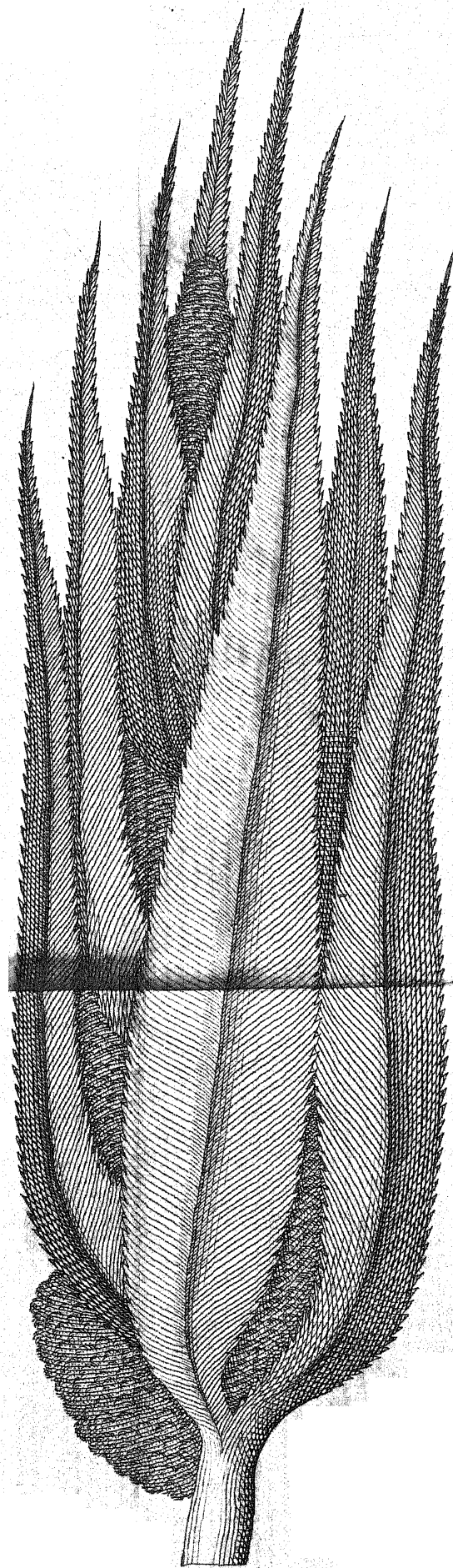
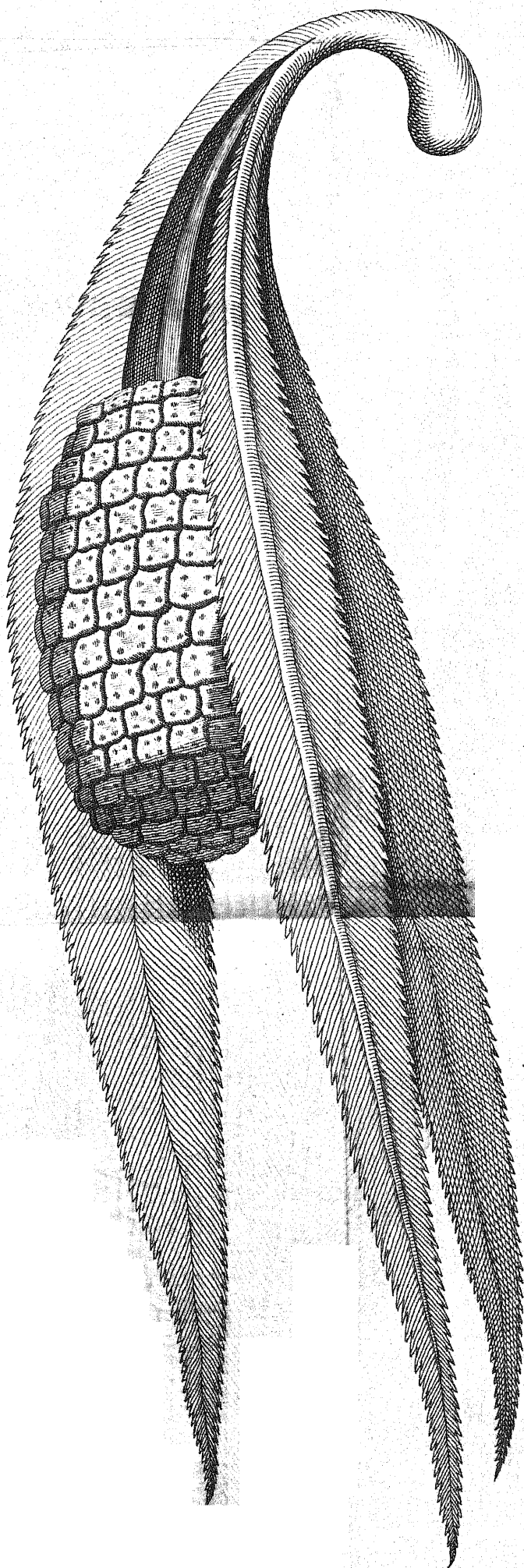
Calyx scarce any.

Corol one petal'd, funnel-shaped, tube somewhat gibbous. Border five-cleft.

Stamens, filaments three, project above the tube of the corol; anthers incumbent.

Pistil, germ beneath. Style erect, length of the tube. Stigma simple.

Pericarp, a single seed crowned with a pappus.



केतक *Cetaka*
 The fruit, and the Male flower
 of the *Pandanus*.

THE FRUIT OF THE MELLORI.

NOTE

BY THE PRESIDENT.

AS far as we can determine the class and order of a plant from a mere delineation of its fruit, we may safely pronounce, that the *Léram* of *Nicobar* is the *Cádbi* of the *Arabs*, the *Cétaca* of the *Indians*, and the *Pandanus* of our botanists, which is described *very awkwardly* (as KOENIG first observed to me) in the Supplement to LINNÆUS : he had himself described with that *elegant conciseness*, which constitutes the beauty of the *Linnean* method, not only the wonderful fructification of the fragrant *Cétaca*, but most of the flowers, which are celebrated in *Sanſcrit*, by poets for their colour or scent, and by physicians for their medical uses ; and, as he bequeathed his manuscripts to Sir JOSEPH BANKS, we may be sure, that the publick spirit of that illustrious naturalist will not suffer the labours of his learned friend to be sunk in ob-

livion. Whether the *PANDANUS Lérám* be a new *species*, or only a variety, we cannot yet positively decide; but four of the plants have been brought from *Nicobar*, and seem to flourish in the Company's Botanical Garden, where they will probably blossom; and the greatest encouragement will, I trust, be given to the cultivation of so precious a vegetable. A fruit weighing twenty or thirty pounds, and containing a farinaceous substance, both palatable and nutritive in a high degree, would perhaps, if it were common in these provinces, for ever secure the natives of them from the horrors of famine; and the *Pandanus* of *Bengal* might be brought, I conceive, to equal perfection with that of *Nicobar*, if due care were taken to plant the male and female trees in the same place, instead of leaving the female, as at present, to bear an imperfect and unproductive fruit, and the distant male to spread itself only by the help of its radicating branches.

A CATALOGUE

OF

INDIAN PLANTS,

COMPREHENDING THEIR SANSKRIT,

AND

AS MANY OF THEIR LINNÆAN GENERIC NAMES AS COULD
WITH ANY DEGREE OF PRECISION BE ASCERTAINED.

BY THE PRESIDENT.

A'CASABALLI', <i>Cassya</i> .	Amlalónica, <i>Oxalis</i> .
Achyuta, <i>Morinda</i> .	Amlavétasa, <i>Hypericum</i> .
A'cránti <i>Solanum</i> .	Amlicá, <i>Tamarindus</i> .
Acsha.	Amra, <i>Mangifera</i> .
5 Agastyá, <i>Æschynomene</i> .	20 Amrátaca, <i>Spondias</i> .
Agnis'ic'há.	Anco'ta.
Aguru, <i>Cordia</i> .	Ans'umátì.
Alábu, <i>Cucurbita</i> .	An'u, <i>Oryza</i> .
Alamvusha, <i>Bryonia</i> .	Apámarga.
10 Alarca, <i>Asclepias</i> .	25 Aparájitá, <i>Clitoria</i> .
Alpamárissha.	Arca, <i>Asclepias</i> .
Amalá.	A'rdraca, <i>Amomum</i> .
A'malaci, <i>Phyllanthus</i> .	Ariméda.
Ambasht'ha.	Arishtá, <i>Xanthium</i> .
15 Amlána, <i>Gomphrena?</i>	30 Arjaca, <i>Ocimum</i> .

- | | |
|------------------------------------|---------------------------------------|
| Arjuna, <i>Lagerstroemia</i> ? | Brahmafuverchalá. |
| Arushcara, <i>Semecarpus</i> . | Bráhmí, <i>Ruta</i> . |
| A'smantaca. | Bilva, <i>Crataeva</i> . |
| As'oca, a new genus. | Biranga. |
| 35 A'sp'hota, <i>Nyctanthes</i> . | 70 Cácamáchi. |
| A'us'vrihi, <i>Oryza</i> . | Cácangí, <i>Aponogeton</i> ? |
| Atavishá. | Cachu, <i>Arum</i> . |
| Atichará. | Cadalí, <i>Musa</i> . |
| Atimucta, <i>Banisteria</i> . | Cadamba, <i>Nauclea</i> . |
| 40 A'vigna, <i>Carissa</i> ? | 75 Cahlára, <i>Nymphæa</i> . |
| Bacula, <i>Mimusops</i> . | Cála. |
| Badarí, <i>Rhamnus</i> . | Cálá. |
| Bahuváraca. | Calambí. |
| Bahvanga, a new genus. | Calamí. |
| 45 Balá. | 80 Caláya Cálinga, <i>Cucurbita</i> . |
| Bála. | Calpaca. |
| Bandhúca, <i>Ixora</i> . | Cámalatá, <i>Ipomœa</i> . |
| Banga, <i>Cannabis</i> ? | Cámpilla, a new genus. |
| Báta, <i>Ficus</i> . | Canchanára, <i>Bauhinia</i> . |
| 50 Bhadramustaca, <i>Cyperus</i> ? | 85 Canda, <i>Dracontium</i> . |
| Bhanga, <i>Gossypium</i> . | Candarála. |
| Bhanti, <i>Clerodendrum</i> . | Candura, <i>Delichos</i> . |
| Bhavya, <i>Dillenia</i> . | Candúru, <i>Scilla</i> ? |
| Bharadwájí. | Cangu. |
| 55 Bhúchampaca, <i>Kempferia</i> . | 90 Cantála, <i>Agave</i> ? |
| Bhújambúca. | Caplá. |
| Bhúlavanga, <i>Fussieua</i> . | Capitt'ha, <i>Limonia</i> . |
| Bhurandí, <i>Ipomœa</i> ? | Caranjáca, a new genus. |
| Bhúrja. | 95 Caravélla, <i>Cleome</i> ? |
| 60 Bhústrina, <i>Andropogon</i> ? | Cáraví, <i>Laurus</i> . |
| Bhútavésí, <i>Nyctanthes</i> . | Caravíra, <i>Nerium</i> . |
| Berberá. | Carmaranga, <i>Averrhoa</i> . |
| Bimba, <i>Bryonia</i> ? | Carnicára, <i>Pavetta</i> . |
| Bimbicá, the same? | 100 Carparála, <i>Alôë</i> ? |
| 65 Bráhmāni, <i>Ovieda</i> . | Carpási, <i>Gossypium</i> . |

- | | |
|----------------------------------|-----------------------------------|
| Carpúra, <i>Laurus</i> . | Culaca, <i>Strychnos</i> . |
| Caruna, <i>Citrus</i> . | Culmásha. |
| Cása, <i>Saccharum</i> . | Cumbha. |
| 5 Cásbmírá. | Cumbhicá, <i>Pistia</i> . |
| Cátaca, <i>Strychnos</i> . | 40 Cumuda, <i>Menianthes</i> . |
| Cátphala, <i>Tabernæmon-</i> | (<i>Cuncuma, Crocus</i>) ? |
| тана. | Cunda, <i>Jasminum</i> . |
| Catu. | Curubaca, <i>Barleria</i> . |
| Cémuca. | Curuntaca. |
| 10 Céfara, <i>Crocus</i> . | 45 Curuvaca. |
| Cétaca, <i>Pandanus</i> . | Cus'a, <i>Poa</i> . |
| Chacralá. | Cushmánda, <i>Cucumis</i> ? |
| C'hadira, <i>Mimosa</i> . | Cufumbha, <i>Carthamus</i> . |
| Ch'hatráca, <i>Agaricus</i> . | Cutaja, <i>Jasminum</i> . |
| 15 Champaca, <i>Michelia</i> . | 50 Cuvalaya. |
| Chanaca. | Cuvéraca, <i>Svetetia</i> ? |
| Chandá. | Dámápana. |
| Chandana, <i>Santalum</i> . | Danticá. |
| Chandricá. | Dhanyáca. |
| 20 C'harjúra, <i>Phoenix</i> . | 55 Dárima, <i>Punica</i> . |
| Charmacashá. | Dási. |
| Chavaca. | Dévadáru, <i>Unona</i> . |
| Chitrá. | Dhátaci. |
| Chitraca, <i>Plumbago</i> . | Dhustúra, <i>Datura</i> . |
| 25 Chórapushpi, <i>Scirpus</i> . | 60 Dóná, <i>Artemisia</i> . |
| Ciráta. | Drácfhá, <i>Vitis</i> . |
| Códrava. | Durgája'ta, <i>Ophioglossum</i> . |
| Córangí. | Dúrvá, <i>Agrostis</i> . |
| Cóvidára, <i>Bauhinia</i> . | Dwipatrí, <i>Impatiens</i> . |
| 30 Clítaca. | 65 E'lá, <i>Amomum</i> . |
| Cramuca. | Elabáluca. |
| Críshná. | Eranda, <i>Ricinus</i> . |
| Críshnachúrá, <i>Poinciana</i> . | Gajapippalí, a new ge- |
| Cshíraví, <i>Asclepias</i> ? | nus? |
| 35 Cshumá, <i>Linum</i> . | Gambhári. |

- | | |
|----------------------------------|---------------------------------------|
| 70 Gandālī. | Hilamóchica'. |
| Gandhara'ja, <i>Gardenia</i> . | Himavatī. |
| Gandīra, <i>Solanum</i> ? | 5 Hingu, <i>Terebinthus</i> . |
| Gaurīchandra, <i>Hedyssa-</i> | Hingulī, <i>Solanum</i> . |
| <i>rum</i> . | Hinta'la, <i>Elate</i> . |
| Ghantapa'tali. | Hólicà. |
| 75 Ghó'nta', <i>Rhamnus</i> . | Jambíra, <i>Citrus</i> . |
| Gho'ñaca'. | 10 Jambu, <i>Eugenia</i> . |
| Gra'nt'hila. | Jatama'nsi, <i>Valeriana</i> . |
| Grīnjana, <i>Daucus</i> . | Javà, <i>Terminalia</i> ? |
| Go'cantaca, <i>Barleria</i> . | Jayap'hala, <i>Myristica</i> . |
| 80 Gódha'padī. | Jayantī, <i>Æschynomene</i> . |
| Go'dhūma, <i>Triticum</i> . | 15 Icshu, <i>Saccharum</i> . |
| Go'jihva', <i>Elephantopus</i> . | Icshura. |
| Gólómī, <i>Agrostis</i> ? | Icshwa'cu. |
| Gónarda, <i>Cyperus</i> ? | Jímúta. |
| 85 Góracsha'. | Indívara, <i>Tradescantia</i> ? |
| Gova'cshī. | 20 Jíraca. |
| Góvara', <i>Eranthemum</i> ? | Jívantī. |
| Guggulu. | Indrava'runī. |
| Guha'. | Ingudī. |
| 90 Gunja', <i>Abrus</i> . | Irba'ru. |
| Guva'ca, <i>Areca</i> . | 25 I'swaramúla, <i>Aristolochia</i> . |
| Haimavatī. | Lacucha, <i>Artocarpus</i> ? |
| Halaca, <i>Nymphæa</i> . | Langalī, <i>Nama</i> ? |
| Hanu. | Lata'rca, <i>Allium</i> . |
| 95 Haricus'a, <i>Acanthus</i> . | Lasuna, <i>Allium</i> . |
| Haridra', <i>Curcuma</i> . | 30 Lavalī, <i>Averrhoa</i> . |
| Haridru. | Lavanga, <i>Caryophyllus</i> . |
| Haritaci, <i>Terminalia</i> . | Lódhra. |
| Harita'la. | Madana, <i>Pisonia</i> . |
| 200 Haryanga, <i>Cissus</i> . | Madhúca, <i>Bassia</i> . |
| Hémapushpica', <i>Jasmi-</i> | 35 Madhúlaca. |
| <i>num</i> . | Madhúraca. |
| Hémasa'gara, <i>Cotyledon</i> . | Madhusigrú, <i>Guilandina</i> . |

- Maha'ja'li.
 Maha'swéta.
 40 Malapu.
 Ma'latí, *Jasminum*.
 Mallica', *Nyctanthes*.
 Ma'naca, *Arum* ?
 Manda'ra, *Erythrina*.
 45 Ma'rcara.
 Marcati.
 Marícha, *Capficum*.
 Marunma'la'.
 Ma'saparni.
 50 Ma'sha, *Phaseolus*.
 Ma'shandari, *Callicarpa*.
 Masúra.
 Ma'tulanga, *Citrus*.
 Mauri.
 55 Mayúra.
 Muchucunda, *Pentapetes*.
 Mudga.
 Mudgaparni.
 Múlaca, *Raphanus*.
 60 Mundaballi, *Ipomœa*.
 Mura'.
 Murva', *Aletris*.
 Mustaca, *Schœnus* ?
 Na'gabala', *Sida*.
 65 Na'gaballi, *Bauhinia*.
 Na'gacéfara, *Mesua*.
 Na'gada'na, *Artemisia*.
 Na'garanga, *Citrus*.
 Nala, *Aristida* ?
 70 Nali.
 Na'ranga.
 Na'rice'la, *Cocos*.
 Nichula, a new genus.
 Nili, *Indigofera*.
 75 Nilótpala, *Pontederia*.
 Nimba, *Melia*.
 Níva'ra, *Oryza*.
 Pa'cala.
 Padma, *Nymphœa*.
 80 Pala'ndu, *Allium*.
 Pala'sa, *Butea*.
 Panafa, *Artocarpus*.
 Parna'sa, *Ocymum*.
 Pa'tali, *Bignonia*.
 85 Pa'tóla, *Solanum* ?
 Paura'.
 Pichula, *Tamarix*.
 Pílu, *Alœ* ?
 Pinya'.
 90 Pippala, *Ficus*.
 Pippali, *Piper*.
 Piya'la.
 Pitasa'la.
 Placsha, *Ficus*.
 95 Prísniparni.
 Priyangu.
 Pótica, *Physalis*.
 Punarnavâ, *Boerhaavia*.
 Pundarica.
 300 Pundra.
 Púticaraja, *Guilandina*.
 Râctamúla, *Oldenlandia*.
 Ra'ja'dana.
 Rajani.
 5 Ra'jica.
 Ra'shtrica'.
 Ra'sua', *Ophioxylum* ?

- | | |
|---------------------------------------|-----------------------------------|
| Rēnuca. | S'iva'. |
| Rīddhi. | Sóbha'njana, <i>Gaillardina</i> . |
| 10 Rīṣbabha. | 45 Sómatala', <i>Ruta</i> ? |
| Róchana'. | Sómara'jī, <i>Pæderia</i> . |
| Róhita, <i>Punica</i> . | S'ólph'a. |
| Sa'cótaca, <i>Tropis</i> . | S'ónaca, <i>Bignonia</i> . |
| Sahaca'ra, <i>Mangifera</i> . | Srīnga'taca, <i>Trapa</i> . |
| 15 Sahachari. | 50 S'riparna. |
| Sailéya, <i>Muscus</i> . | St'halapadma, <i>Hibiscus</i> . |
| Sairiyaca, <i>Barleria</i> . | S'uca. |
| Saiva'la. | S'uṭti. |
| S'a'la. | Sunithannaca, <i>Marfilea</i> . |
| 20 S'a'lanchi. | 55 Surabhī. |
| S'a'lmali, <i>Bombax</i> . | Súryamani, <i>Hibiscus</i> . |
| Sananga', 2? | Suvernaca, <i>Cassia</i> . |
| S'ami, <i>Mimosa</i> . | S'ya'ma', a new genus. |
| S'amira, <i>Mimosa</i> . | S'ya'ma'ca. |
| 25 Samudraca, <i>Aquilicia</i> . | 60 Ta'la, <i>Baroffus</i> . |
| Sana', <i>Crotalaria</i> . | Ta'lamúlaca, <i>Cochlearia</i> ? |
| Sancarajata', <i>Hedysarum</i> . | Ta'li, <i>Corypha</i> . |
| S'anc'hapushpa, <i>Cela</i> . | Tama'la, <i>Laurus</i> ? |
| S'ara. | Ta'mbúli, <i>Piper</i> . |
| 30 S'arala. | 65 Ta'mracúṭa, <i>Nicotiana</i> . |
| Sarana'. | Ta'raca, <i>Anomum</i> ? |
| S'atamúli. | Tarunī, <i>Alb</i> . |
| S'atapushpa. | Tatpatri, <i>Laurus</i> . |
| S'a'thī. | Tila, <i>Sesamum</i> . |
| 35 S'ep'ha'lica', <i>Nyctanthes</i> . | 70 Tilaca. |
| Septala', <i>Nyctanthes</i> . | Tindúca, <i>Dispyros</i> . |
| Septaparna, <i>Eclites</i> . | Tinsa, <i>Iibenus</i> ? |
| Sershapá, <i>Sinapis</i> . | Trapusha, <i>Cucumis</i> . |
| S'imbi, <i>Dolichos</i> . | Trayama'na'. |
| 40 Sindhúca, <i>Vitex</i> . | 75 Trivrita'. |
| Sirisha, <i>Mimosa</i> . | Tubarica'. |
| S'ifu, <i>Croton</i> ? | Túla, <i>Morus</i> . |

Tunga.	Va'stuca, <i>Amaranthus</i> ?
Udumbara, <i>Ficus</i> .	400 Vafu.
80 Ulapa, <i>Aristida</i> ?	Va'taca.
Upódica.	Vatsa'daní, <i>Menispermum</i> .
Urana, <i>Cassia</i> .	Va'yafóli.
Utpala ?	Vétasa, <i>Barleria</i> .
Vajradru, <i>Eupherbia</i> .	5 Véttra, <i>Calamus</i> .
85 Valvaja, <i>Andropogon</i> ?	Vichitra', <i>Tragia</i> .
Vanacéli, <i>Canna</i> .	Vida'ri.
Vanamudga.	Vidula.
Vana'rdraca, <i>Coffus</i> ?	Virana, <i>Andropogon</i> .
Vanda', <i>Epidendrum</i> .	10 Viisha'nì.
90 Vanda', <i>Loranthus</i> .	Vista'raça, <i>Convolvulus</i> .
Vanda', <i>Viscum</i> .	Vrithi, <i>Oryza</i> .
Vanda'ca, <i>Quercus</i> .	Vya'ghrañac'ha.
Vans'a, <i>Bambos</i> .	Vya'ghrapá'da.
Va'ra'hì.	15 Ya'fa.
95 Vara'ngaca, <i>Laurus</i> .	Yava, <i>Hordeum</i> .
Va'runa.	Yavafa, <i>Poa</i> ?
Va'faca, <i>Dianthera</i> .	Yuçta'rafa'.
Va'falyà.	Yút'hica', <i>Jasminum</i> .

BOTANICAL OBSERVATIONS
ON
SELECT INDIAN PLANTS*.

BY THE PRESIDENT.

‘IF my names of plants displease you, says the great *Swedish* botanist, choose others more agreeable to your taste,’ and, by this candour, he has disarmed all the criticism, to which as it must be allowed, even the critical parts of his admirable works lie continually open: I avail myself of his indulgence, and am very solicitous to give *Indian* plants their true *Indian* appellations; because I am fully persuaded, that LINNÆUS himself would have adopted them, had he known the learned and ancient language of this country; as he, like all other men, would have retained the native names of *Asiatick* regions and cities, rivers and mountains, leaving friends or persons

* This paper was announced in the specimen of an *Asiatick* Common-place Book, which the President added, in the third volume of these Transactions, to Mr. HARRINGTON’s proposal for an improvement of LOCKE’s useful plan.

of eminence to preserve their own names by their own merit, and inventing new ones, from distinguishing marks and properties, for such objects only as, being recently discovered, could have had no previous denomination. Far am I from doubting the great importance of perfect *botanical descriptions*; for languages expire as nations decay, and the true sense of many appellatives in every dead language must be lost in a course of ages: but, as long as those appellatives remain understood, a travelling physician, who should wish to procure an *Arabian* or *Indian* plant, and, without asking for it by its learned or vulgar name, should hunt for it in the woods by its *botanical character*, would resemble a geographer, who, desiring to find his way in a foreign city or province, should never inquire by name for a street or a town, but wait with his tables and instruments, for a proper occasion to determine its longitude and latitude.

The plants, described in the following paper by their classical appellations, with their synonyma or epithets, and their names in the vulgar dialects, have been selected for their novelty, beauty, poetical fame, reputed use in medicine, or supposed holiness; and frequent allusions to them all will be found, if the *Sanscrit* language should ever be generally studied, in the popular and sacred poems of the ancient *Hindus*, in their medical books and law tracts, and even in the

Védas themselves: though unhappily I cannot profess, with the fortunate *Swede*, to have seen without glasses all the parts of the flowers, which I have described, yet you may be assured, that I have mentioned no part of them, which I have not again and again examined with my own eyes; and though the weakness of my sight will for ever prevent my becoming a botanist, yet I have in some little degree atoned for that fatal defect by extreme attention, and by an ardent zeal for the most lovely and fascinating branch of natural knowledge.

Before I was acquainted with the method pursued by VAN RHEEDE, necessity had obliged me to follow a similar plan on a smaller scale; and, as his mode of studying botany, in a country and climate by no means favourable to botanical excursions, may be adopted more successfully by those who have more leisure than I shall ever enjoy, I present you with an interesting passage from one of his prefaces, to which I should barely have referred you, if his great work were not unfortunately confined, from its rarity, to very few hands. He informs us in an introduction to his third volume, "that several
" *Indian* physicians and *Bráhmens* had composed
" by his order, a catalogue of the most celebrated plants, which they distributed according to their times of blossoming and feeding,
" to the configuration of their leaves, and to

“ the forms of their flowers and fruit ; that, at
“ the proper seasons he gave copies of the list
“ to several intelligent men, of whom he sent
“ parties into different forests, with instructions
“ to bring him, from all quarters, such plants
“ as they saw named, with their fruit, flow-
“ ers, and leaves, even though they should
“ be obliged to climb the most lofty trees
“ for them ; that three or four painters, who
“ lived in his family, constantly and accu-
“ rately delineated the fresh plants, of which, in
“ his presence, a full description was added ;
“ that, in the meanwhile, he had earnestly re-
“ quested all the princes and chiefs on the
“ *Malabar* coast to send him such vegetables, as
“ were most distinguished for use or for elegance,
“ and that not one of them failed to supply his
“ garden with flowers, which he sometimes
“ received from the distance of fifty or sixty
“ leagues ; that when his herbarists had collected
“ a sufficient number of plants, when his
“ draughtsmen had sketched their figures, and
“ his native botanists had subjoined their de-
“ scription, he submitted the drawings to a little
“ academy of *Pandits*, whom he used to con-
“ vene for that purpose from different parts of
“ the country ; that his assembly often consisted
“ of fifteen or sixteen learned natives, who vied
“ with each other in giving correct answers to

“ all his questions concerning the names and
“ virtues of the principal vegetables, and that he
“ wrote all their answers in his note-book;
“ that he was infinitely delighted with the can-
“ did, modest, amicable, and respectful debates
“ of those pagan philosophers, each of whom
“ adduced passages from ancient books in sup-
“ port of his own opinion, but without any
“ bitterness of contest or the least perturba-
“ tion of mind; that the texts which they
“ cited were in verse, and taken from books,
“ as they positively asserted, more than four
“ thousand years old; that the first couplet of
“ each section in those books comprised the sy-
“ nonymous terms for the plant, which was the
“ subject of it, and that, in the subsequent
“ verses, there was an ample account of its
“ kind or species, its properties, accidents, qua-
“ lities, figure, parts, place of growth, time of
“ flowering and bearing fruit, medical virtues,
“ and more general uses; that they quoted those
“ texts by memory, having gotten them by
“ heart in their earliest youth, rather as a play
“ than a study, according to the immemorial
“ usage of such *Indian* tribes, as are destined by
“ law to the learned professions; and on that
“ singular law of tribes, peculiar to the old
“ *Egyptians* and *Indians*, he adds many solid and
“ pertinent remarks.” Now when we com-

plain, and myself as much as any, that we have no leisure in *India* for literary and philosophical pursuits, we should consider, that VAN RHEEDE was a nobleman at the head of an *Indian* government in his time very considerable, and that he fully discharged all the duties of his important station, while he found leisure to compile, in the manner just described, those twelve large volumes, which LINNÆUS himself pronounces *accurate*.

I. TA'RACA:

VULG. *Târac*.

LINN. *Amomum*.

CAL. *Perianth* spathe-like, but sitting on the germ; tubular, one leaved, broken at the mouth into few irregular sharp toothlets; downy, striated; in part coloured, in part semipellucid.

COR. One-petaled, villous. *Tube* short, funnel form. *Border* double. *Exterior* three parted; coloured like the calyx; *divisions* oblong, striated, internally concave, rounded into slipperlike bags; the two *lower* divisions, equal, rather deflected; the higher, somewhat longer, opposite, bent in a contrary direction, terminated with a long point. *Interior*, two-lipped (unless the *upper* lip be called the filament); *under* lip revolute, with a tooth on each side near the base; two-parted from the

middle; *divisions* axe-form, irregularly end-nicked. *Nectaries*, two or three honey-bearing, light brown, glossy bodies at the base of the *under* lip, just below the teeth; erect, awled, converging into a small cone.

STAM. *Filament* (unless it be called the *upper* lip of the *interior border*), channelled within, sheathing the style; dilated above into the large fleshy *anther*, if it can justly be so named. *Anther* oblong, externally convex and entire, internally flat, divided by a deep furrow; each *division*, marked with a perpendicular pollen-bearing line, and ending in a membranous point.

PIST. *Germ* beneath, protuberant, roundish, obscurely three sided, externally soft with down. *Style* threadform, long as the *filament*, the top of which nearly closes round it. *Stigma* headed, perforated.

PER. *Capsule* (or *capsular berry*, not bursting in a determinate mode) oblong-roundish, three striped, smooth, crowned with the permanent calyx and corol; with a brittle coat, almost black without, pearly within.

SEEDS, lopped, with three or four angles, very smooth, enclosed within three oblong, rounded, soft, membranous integuments, conjoined by a branchy receptacle; in each parcel, four or five.

Interior Border of the corol, pink and white; *under lip*, internally milk-white, with a rich carmine stripe in each of its divisions. *Seeds* aromattick, hotter than *Cardamoms*. *Leaves* alternate, sheathing, oblong, pointed, keeled, most entire, margined, bright grass-green above; very smooth; pale sea-green below. *Stem* compressed, three or four feet long, bright pink near its base, erect, ending in a beautiful panicle. *Peduncles* many flowered; *bracts* few lance-linear, very long, withering. *Root* fibrous, with two or three bulbous knobs, light brown and spongy within, faintly aromattick.

Although the *Taraca* has properties of an *Amomum*, and appears to be one of those plants, which RUMPHIUS names *Globba*, yet it has the air of a *LANGUAS*, the *fruit*, I believe, of a *RENEALMIA*, and no exact correspondence with any of the genera so elaborately described by KOENIG: its *essential character*, according to RETZ, would consist in its *two parted interior border*, its *channelled filament*, and its *twocleft anther* with *pointed divisions*.

2. BHU'CHAMPACA:

VULG. *Bhúchampac*.

LINN. Round-rooted KÆMPFERIA.

CAL. Common *Spathe* imbricated, many flowered; partial. *Perianth* one leaved, small, thin, obscure.

COR. One petaled. *Tube* very long, flender, sub-cylindric below, funnel form above, somewhat incurved. *Border* double, each three parted: *exterior*, divisions lanced, acute, dropping; *interior*, two higher divisions erect, lapping over, oblong, pointed, supporting the back of the anther; *lower* division, expanding, deflected, two-cleft; *subdivisions* broad, axiform, irregularly notched, endnicked, with a point.

STAM. *Filament* adhering to the throat of the corol, oblong below, enlarged, and twolobed above, coloured. *Anther* double, linear, higher than the mouth of the tube, fixed on the lower part of the filament, conjoined round the pistil, fronting the two cleft division of the border.

PIST. *Germ* very low near the root, attended with a *nectareous* gland. *Style* capillary, very long. *Stigma* funnel form below, compressed above; fanshaped, twolipped, downy, emerging a little from the conjoined *anther*.

PER. and SEEDS not yet seen.

Scape thickish, very short. *Corol* richly fragrant; *tube* and *exterior border* milkwhite, divisions dropping, as if sensitive, on the slightest touch, and soon yielding to the pressure of the air; *interior border* purple, the higher divisions diluted, the lower deeply coloured within, variegated near the base.

One or two flowers blow every morning in *April* or *May*, and wither entirely before sunset: after the *spike* is exhausted, rise the large *leaves* keeled, broad-lanced, membranous nerved. *Root* with many roundish, or rather spindle-shaped *bulbs*.

This plant is clearly the *Benchápo* of RHEEDE, whose native assistant had written *Bhu* on the drawing, and intended to follow it with *Champá*: the spicy odour and elegance of the flowers, induced me to place this KÆMPFERIA (though generally known) in a series of select *Indian* plants; but the name *Ground CHAMPAC* is very improper, since the true *Champaca* belongs to a different order and class; nor is there any resemblance between the two flowers, except that both have a rich aromatical scent.

Among all the *natural orders*, there is none, in which the genera seem less precisely ascertained by clear *essential characters*, than in that, which (for want of a better denomination) has been called *scitamineous*; and the judicious RETZ, after confessing himself rather dissatisfied with his own generick arrangement, which he takes from the *border* of the corol, from the *filamen*, and principally from the *anther*, declares his fixed opinion, that *the genera in this order will never be determined with absolute certainty*

until all the scitamineous plants of India shall be perfectly described.

3. SÉP'HALICA:

SYN. *Suvabá, Nirgudá, Nilicá, Niváricá.*

VULG. *Singabár, Nibári.*

LINN. Sorrowful NYCTANTHES.

In all the plants of this species examined by me, the *calyx* was villous; the *border* of the corol white, five-parted, each division unequally subdivided; and the *tube* of a dark orange-colour; the *stamens* and *pistil* entirely within the *tube*; the *berries*, twin, compressed, capsular, two-celled, margined, inverse-hearted with a point. This *gay* tree (for nothing *sorrowful* appears in its nature) spreads its rich odour to a considerable distance every evening; but at sunrise it sheds most of its *night-flowers*, which are collected with care for the use of perfumers and dyers. My *Pandits* unanimously assure me, that the plant before us is their *Sép'hálicá*, thus named because *bees* are supposed to *sleep* on its blossoms; but *Nilicá* must imply a blue colour; and our travellers insist, that the *Indians* give the names of *Párijática* or *Párijáta* to this useful species of *Nyctanthes*: on the other hand, I know that *Párijáta* is a name given to flowers of a genus totally different; and there may be a variety of this with *blueish* corols; for it is ex-

preſſly declared, in the *Amarcoſb*, that, “when
“the *Sép'hálica* has *white* flowers, it is named
“*Swétasuraſá*, and *Bhútavés'i*.”

4. α . MAGHYA :

SYN. *Cunda*.

LINN. *Nyctanthes Sambac*.

See RHEEDE : 6 H. M. tab. 54.

Flowers exquisitely white, but with little or
no fragrance ; *ſtem*, *petioles*, and *calyx* very
downy ; *leaves* egged, acute ; below rather
hearted.

β . SEPTALA :

SYN. *Navamallicá*, *Navamálicá*.

VULG. *Béla*, *Muta-béla*.

BURM. *Many-flowered Nyctanthes*.

See 5 RUMPH. tab. 30. 6 H. M. tab. 50.

The bloſſoms of this variety are extremely
fragrant. *Zambak* (ſo the word ſhould be
written) is a flower to which *Persian* and *Arabian*
poets frequently allude.

5. MALLICA :

SYN. *Trinaſúlya*, *Malli*, *Bhúpadí*, *Satabbírú*.

VULG. *Désá-bélá*.

LINN. Wavy-leaved NYCTANTHES.

Berry globular, ſimple, one-celled, SEED large,
ſingle, globular.

According to RHEEDE, the *Bráhmens* in the
weſt of *India* diſtinguiſh this flower by the word

Castúri, or *musk*, on account of its very rich odour.

6. A'SP'HOTA':

SYN. *Vanamallì*.

VULG. Banmallica.

LINN. Narrow-leaved NYCTANTHES.

The *Indians* consider this as a variety of the former species; and the flowers are nearly alike. *Obtuse-leaved* would have been a better specifick name: the *petals*, indeed, are comparatively narrow, but not the leaves. This charming flower grows wild in the forests; whence it was called *Vanajáti* by the *Bráhmens*, who assisted RHEEDE; but the *Játi*, or *Málati*, belongs, I believe, to the next genus.

7. MA'LATI':

SYN. *Sumaná*, *Játi*.

VULG. *Málatì*, *Játi*, *Chambéllì*.

LINN. Great-flowered JASMIN.

Buds blushing; *corol*, mostly with purplish edges. *Leaves* feathered with an odd one; two or three of the terminal *leaflets* generally confluent.

Though *Málatì* and *Játi* are synonymous, yet some of the native gardeners distinguish them; and it is the *Játi* only, that I have examined. COMMELINE had been informed, that the *Javans* give the name of *Máletì* to the *Zambak*,

which in *Sanscrit* is called *Navamallica*, and which, according to RHEEDE, is used by the *Hindus* in their sacrifices; but they make offerings of most odoriferous flowers, and particularly of the various *Jasmins* and *Zambaks*.

8. YUT'HICA':

SYN. *Mágadbi*, *Ganicá*, *Ambasht' há*, *Yút' bì*.

VULG. *Jút' bì*, *Júi*.

LINN. *Azorick* JASMIN.

Leaves opposite, three'd. *Branchlets* cross-armed.

Umbels three-flowered. *Corols* white, very fragrant. The yellow *Yút' bìcà*, say the *Hindus*, is called *Hémapushpicà*, or *golden-flowered*; but I have never seen it, and it may be of a different species.

9. AMLICA':

SYN. *Tintidi*, *Chincbá*.

VULG. *Tintiri*; *Tamru'lbindi*, or *Indian Date*.

LINN. *Tamarindus*.

The flowers of the *Tamarind* are so exquisitely beautiful, the fruit so salubrious, when an acid sherbet is required, the leaves so elegantly formed and arranged, and the whole tree so magnificent, than I could not refrain from giving a place in this series to a plant already well known: in all the flowers, however, that I have examined, the coalition of the stamens appeared so invariably, that the *Tamarind* should be removed, I think, to the *sixteenth* class; and it

were to be wished, that so barbarous a word as *Tamarindus*, corrupted from an *Arabick* phrase absurd in itself, since the plant has no sort of resemblance to a date-tree, could without inconvenience be rejected, and its genuine *Indian* appellation admitted in its room.

10. SARA : or *Arrow-cane*.

SYN. *Gundra*, or Playful ; *Téjanaca*, or Acute,

VULG. *Ser*, *Serberi*.

LINN. *Spontaneous* SACCHARUM.

CAL. *Glume* two-valved ; *valves*, oblong-lanced, pointed, subequal, girt with silky diverging hairs, exquisitely soft and delicate, more than twice as long as the flower.

COR. One-valved, acute, fringed.

STAM. *Filaments* three, capillary ; *Anthers*, oblong, incumbent.

PIST. *Germes* very minute, *styles* two, thread-form. *Stigmas* feathery.

FLOWERS on a very large terminal *panicle*, more than two feet long, in the plant before me, and one foot across in the broadest part ; consisting of numerous compound *spikes*, divided into *spikelets*, each on a capillary jointed rachis, at the joints of which are the flowerets alternately sessile and pedicelled. *Common peduncle* many-furrowed, with reddish joints. *Valvelet* of the corol purple or light red ; stamens and pistils ruddy ; *stigmas*, purple ;

pedicles, of a reddish tint ; finely contrasted with the long silvery beard of the calyx. *Leaves* very long, striated, minutely sawed ; teeth upwards ; keel smooth white, within ; sheathing the culm ; the mouths of the sheaths thick, set with white hairs. *Culm* above twenty feet high ; very smooth, round and light ; more closely jointed and woody near the root, which is thick and fibrous ; it grows in large clumps, like the *Venu*. This beautiful and superb grass is highly celebrated in the *Purānas*, the *Indian* God of War, having been born in a grove of it, which burst into a flame ; and the gods gave notice of his birth to the nymph of the *Pleiads*, who descended and suckled the child, thence named *Cārticēya*. The *Cāśā*, vulgarly *Casia*, has a shorter culm, leaves much narrower, longer and thicker hairs, but a smaller panicle, less compounded, without the purplish tints of the *Sara* : it is often described with praise by the *Hindu* poets, for the whiteness of its blossoms, which give a large plain, at some distance, the appearance of a broad river. Both plants are extremely useful to the *Indians*, who harden the internodal parts of the culms, and cut them into implements for writing on their polished paper. From

the *munja*, or culm, of the *Sara* was made the *maunjì*, or holy thread, ordained by MENU to form the sacerdotal girdle, in preference even to the *Cus'a*-grafs.

II. DURVA':

SYN. *Sataparvicá*, *Sahasravìryà*, *Bhàrgavì*,
Rudrá, *Anantá*.

VULG. *Dúb*.

KOEN. AGROSTIS *Linearis*.

Nothing essential can be added to the mere botanical description of this most beautiful grafs; which VAN RHEEDE has exhibited in a coarse delineation of its leaves only, under the barbarous appellation of *Belicaraga*: its flowers, in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds in constant motion from the least breath of air. It is the sweetest and most nutritious pasture for cattle; and its usefulness added to its beauty induced the *Hindus*, in their earliest ages, to believe, that it was the mansion of a benevolent nymph. Even the *Véda* celebrates it; as in the following text of the *At'barvana*: "May
" *Dúrvà*, which rose from the water of life,
" which has a hundred roots and a hundred
" stems, efface a hundred of my sins and pro-
" long my existence on earth for a hundred



Spinosa
tyrasti linearis of Dr. Henry.

“ years !” The plate was engraved from a drawing in Dr. ROXBURGH’S valuable collection of *Indian grasses*.

12. CUS’A ; or CUS’HA :

SYN. *Cut’ha, Darbha, Pavitra.*

VULG. *Cusha.*

KOEN. *Poa Cynosuroides.*

Having never seen this most celebrated grass in a state of perfect inflorescence, I class it according to the information, which Dr. ROXBURGH has been so kind as to send me : the *leaves* are very long, with margins acutely sawed downwards but smooth on other parts, even on the keels, and with long points, of which the extreme acuteness was proverbial among the old *Hindus*. Every law-book, and almost every poem, in *Sanscrit* contains frequent allusions to the holiness of this plant ; and, in the fourth *Vêda*, we have the following address to it at the close of a terrible incantation : ‘ Thee, O *Darbha*, the learned proclaim a divinity not subject to age or death ; thee they call the armour of INDRA, the preserver of regions, the destroyer of enemies ; a gem that gives increase to the field. At the time, when the ocean resounded, when the clouds murmured and lightnings flashed, then was *Darbha* produced, pure as a drop of fine gold.’ Some of the *leaves* taper to a most acute, evanescent point ; whence the

Pandits often say of a very sharp-minded man, that his intellects are *acute as the point of a Cus'a leaf*.

13. BANDHU'CA :

SYN. *Račtaca*, *Bandhujvaca*.

VULG. *Bāndbūtī*, *Ranjan*.

LINN. Scarlet IXORA.

CAL. *Perianth* four-parted, permanent; *divisions*, coloured, erect, acute.

COR. One-petaled, funnel-form. *Tube*, cylindrical, very long, slender, somewhat curved. Border four-parted; *divisions*, egged, acute, deflected.

STAM. *Filaments* four, above the throat very short, incurved. *Anthers* oblong, depressed.

PIST. *Germ* roundish, oblate beneath. *Style*, threadform, long as the tube. *Stigma* two-cleft, just above the throat; *divisions*, externally curved.

PER.

SEEDS :

FLOWERS bright crimson-scarlet, umbel-fascicled. *Leaves* oval, cross-paired, half-stem-clasping, pointed; pale below, dark green above, leathery, clothing the whole plant. *Stipules* between the opposite leaves, erect, linear. *Stem* ruffet, channelled.

The *Banduca*-flower is often mentioned by the best *Indian* poets; but the *Pandits* are

strangely divided in opinion concerning the plant, which the ancients knew by that name. RA'DHA'CA'NT brought me, as the famed *Bandbúca*, some flowers of the *Doubtful* PAPAVER; and his younger brother RAMA'CA'NT produced on the following day the *Scarlet* IXORA, with a beautiful couplet in which it is named *Bandbúca*: soon after, SERVO'RU showed me a book, in which it is said to have the vulgar name *Dóp'hariya*, or *Meridian*; but by that *Hindustáni* name, the *Muselmans* in some districts mean the *Scarlet* PENTAPETES, and, in others, the *Scarlet* HIBISCUS, which the *Hindus* call *Súryamani*, or *Gem of the Sun*. The last-mentioned plant is the *Siasmin* of RHEEDE, which LINNÆUS, through mere inadvertence, has confounded with the *Scarlet Pentapetes*, described in the *fifty-sixth* plate of the same volume. I cannot refrain from adding, that no *Indian* god was ever named IXORA; and that *Is'wara*, which is, indeed, a title of SIVA, would be a very improper appellation of a plant, which has already a classical name.

14. CARNICA'RA:

SYN. *Drumótpala*, *Perivyádba*.

VULG. *Cáncrá*; *Car'hachampá*.

LINN. *Indian* PAVETTA.

It is wonderful, that the *Pandits* of this province, both priests and physicians, are unable to

bring me the flower, which CA'LIDA'SA mentions by the name of *Carnicára*, and celebrates as a flame of the woods: the lovely *Pavetta*, which botanists have sufficiently described, is called by the Bengal peasants *Cáncrà*, which I should conclude to be a corruption of the *Sanscrit* word, if a comment on the *Amaracósh* had not exhibited the vulgar name *Cat'ba-champá*; which raises a doubt, and almost inclines me to believe, that the *Carnicára* is one of the many flowers, which the natives of this country improperly called wild *Champacs*.

15. MA'SHANDARÍ:

VULG. *Mafandari* in Bengal; and *Bastra* in *Hindustán*.

LINN. *American* CALLICARPUS; yet a native of Java?

CAL. *Perianth* one-leaved, four-parted; *Divisions* pointed, erect.

COR. One-petaled, funnel-form; *border* four-cleft.

STAM. *Filaments* four, thread-form, coloured, longer than the corol. *Antbers* roundish, incumbent.

PIST. *Germ* above, egged. *Style* thread-form, coloured, longer than the *stamens*. *Stigma* thickish, gaping.

PER.

SEEDS.

FLOWERS minute, bright lilack, or light purple, extremely beautiful. *Panicles* axillary one to each leaf, two-forked, very short in comparison of the leaves, downy. *Bracts* awled, opposite, placed at each fork of the panicle. *Leaves* opposite, petioled, very long, egged, veined, pointed, *obtusely-notched*, bright green and soft above, pale and downy beneath. *Branches* and *petiols* hoary with down. *Shrub*, with flexible branches; growing wild near *Calcutta*: its *root* has medicinal virtues, and *cures*, they say, a cutaneous disorder called *másha*, whence the plant has its name. Though the leaves be not sawed, yet I dare not pronounce the *species* to be new. See a note on the Hoary CALLICARPUS, 5 RETZ. *Fascic.* p. 1. n. 19.

16. SRINGA'TA:

SYN. *S'rīngātaca*.VULG. *Singhāra*.

LINN. Floating TRAPA.

I can add nothing to what has been written on this remarkable water-plant; but as the ancient *Hindus* were so fond of its *nut* (from the *horns* of which, they gave a name to the plant itself), that they placed it among their lunar constellations, it may certainly claim a place in a series of *Indian* vegetables.

17. CHANDANA:

SYN. *Gandhasāra*, *Malayaja*, *Bhadras'ri*.

VULG. *Chandan*, *Sandal*, *Sanders*.

LINN. True *Santalum*; more properly *Sandalum*.

SEED large, globular, smooth.

Having received from Colonel FULLARTON many seeds of this exquisite plant, which he had found in the thickets of *Midnapur*, I had a sanguine hope of being able to describe its flowers, of which RUMPHIUS could procure no account, and concerning which there is a singular difference between LINNÆUS and BURMAN the younger, though they both cite the same authors, and each refers to the works of the other; but the seeds have never germinated in my garden, and the *Chandan* only claims a place in the present series, from the deserved celebrity of its fragrant wood, and the perpetual mention of it in the most ancient books of the *Hindus*, who constantly describe the best sort of it as flourishing on the mountains of *Malaya*. An elegant *Sanscrit* stanza, of which the following *Version* is literally exact, alludes to the popular belief, that the *Vénus*, or *bambus*, as they are vulgarly called, often take fire by the violence of their collision, and is addressed, under the allegory of a sandal-tree to a virtuous man dwelling in a town inhabited by contending factions: "De-
" light of the world, beloved CHANDANA, stay

“ no longer in this forest, which is overspread
 “ with rigid pernicious *Vans'as*, whose hearts
 “ are unfound; and who, being themselves con-
 “ founded in the scorching stream of flames
 “ kindled by their mutual attrition, will consume
 “ not their own families merely, but this whole
 “ wood.” The original word *durvans'a* has a
 double sense, meaning both a dangerous *bambu*,
 and a man with a mischievous *offspring*. Three
 other species or varieties of *Cbandan* are men-
 tioned in the *Amaracōsha*, by the names *Taila-*
parnica, *Gōś'rsha*, and *Herichandana*: the red
 fandal (of which I can give no description) is
 named *Cuchandana* from its inferior quality,
Ranjana and *Rač'a* from its colour, and *Tila-*
parni or *Patrānga* from the form of its leaves.

18. CUMUDA:

SYN. *Cairava*.

VULG. Ghain-chú.

RHEEDE: *Tsjeroea Cit* Ambel. 11 H. M. t. 29.

LINN. MENIANTHES?

CAL. Five-parted, longer than the tube of the
 corol, expanding, permanent; *divisions*, awled.

COR. One-petaled. *Tube*, rather belled; *bor-*
der five-parted; *divisions* oblong, wavy on the
 margin; a longitudinal wing or foldlet in the
 middle of each. The mouth and whole inter-
 ior part of the corol shaggy.

STAM. *Filaments* five, awled, erect; *Antbers* twin, converging; five, alternate, shorter, sterile.

PIST. *Germ* egged, very large in proportion; girt at its base with five roundish glands. *Style* very short, if any. *Stigma* headed.

PER. *Capsule* four-celled, many-seeded.

SEEDS round, compressed, minute, appearing rough, with small dots or points.

LEAVES hearted, subtargeted, bright green on one side, dark russet on the other. *Flowers* umbel fascicled, placed on the stem, just below the leaf. *Glands* and *Tube* of the corol yellow; *border* white; both of the most exquisite texture: *Cumuda*, or Delight of the Water, seems a general name for beautiful aquatick flowers; and among them, according to VAN RHEEDE, for the *Indian Menianthes*; which this in part resembles. The *divisions* of the corol may be called *three-winged*: they look as if covered with silver frost.

19. CHITRACA:

SYN. *Pát'b'in*, *Vabni*, and all other names of *Fire*.

VULG. *Chita*, *Cbiti*, *Cbitrá*.

LINN. PLUMBAGO of *Silán*.

CAL. *Perianth* one-leaved, egg-oblong, tubular, five-sided; rugged, interspersed with mi-

minute pedicelled glands, exuding transparent glutinous droplets; erect, closely embracing the tube of the corol; *mouth* five-toothed; *base* protuberant with the valves of the nectary.

COR. One-petaled, funnel-form. *Tube* five-angled, rather incurved, *longer* than the calyx. *Border* five-parted, expanding. *Divisions* inverse, egg-oblong, pointed, somewhat keeled. *Nectary* five-valved, pointed, minute, including the germ.

STAM. *Filaments* five, thread-form, inserted on the valvelets of the nectary, as long as the tube of the corol. *Anthers* oblong, oblique.

PIST. *Germ* egged, very small; at first, when cleared of the nectary, smooth; but assuming, as it swells, five angles. *Style* columnar, as long as the stamens. *Stigma* five-parted, slender.

PER. None, unless we give that name to the five-angled coat of the seed.

SEED one, oblong, obscurely five-sided, inclosed in a coat.

Racemes viscid, leafy. *Calyx* light green. *Corol* milkwhite. *Anthers* purple, seen through the pellucid tube. *Leaves* alternate, egged, smooth, pointed, half sheathing, partly waved, partly entire; *floral leaves*, similar, minute. *Stem* flexible (climbing), many-angled, joined

at the rise of the leaves. *Root* caustick; whence the name *Vabni*, and the like. *Chitraca* means *attracting the mind*; and any of the *Indian* names would be preferable to *Plumbago*, or *Leadwort*. The species here described, seems most to resemble that of *Seilan*; the *rosy Plumbago* is less common here: the joints of its stems are red; the *bracts* three'd, egged, equal pointed, coloured.

20. CÁLALATÁ:

SYN, *Súrya-cánti*, or *Sunshine*, II. H. M. t. 60.

VULG. *Cám-latá*, *Ishk-pichab*.

LINN. IPOMOEA *Quamoclit*.

The plant before us is the most beautiful of its order, both in the colour and form of its leaves and flowers; its elegant blossoms are *celestial rosy red*, *love's proper hue*, and have justly procured it the name of *Cámalatá*, or *Love's Creeper*, from which I should have thought *Quamoclit* a corruption, if there were not some reason to suppose it an *American* word: *Cámalatá* may also mean a mythological plant, by which all *desires* are granted to such as inhabit the heaven of INDRA; and, if ever flower was *worthy of paradise*, it is our charming *Ipomoea*. Many species of this genus, and of its near ally the *Convolvulus*, grow wild in our *Indian* provinces, some spreading a purple light

over the hedges, some snowwhite with a delicate fragrance; and one breathing after sunset the odour of cloves; but the two genera are so blended by playful nature, that very frequently they are undistinguishable by the *corols* and *stigmas*: for instance, the *Mundavalli*, or *Beautiful Climber*, of RHEEDE (of which I have often watched the large spiral buds, and seen them burst into full bloom) is called *Ipomoea* by LINNÆUS, and *Convolvulus* (according to the Supplement) by KÆNING; and it seems a shade between both. The divisions of the *perianth* are egg-oblong, pointed; free above, intricated below; its *corol* and *tube*, those of an *Ipomoea*; its *filaments* of different lengths, with *anthers* arrowed, jointed above the barbs, furrowed, half-incumbent; the *stigmas*, two globular heads, each globe an aggregate of minute roundish tubercles; the *stem* not quite smooth, but here and there bearing a few small prickles; the very large *corol* exquisitely white, with greenish ribs, that seem to act as muscles in expanding the contorted bud; its *odour* in the evening very agreeable; less strong than the primrose and less faint than the lily. The clove-scented creeper, which blows in my garden at a season and hour, when I cannot examine it accurately, seems of the same genus, if not of the same species, with the *Mundavalli*.

21. CADAMBA:

SYN. *Nipa*, *Priyaca*, *Halipriya*.VULG. *Cadamb*, *Cadam*.LINN. Oriental *Nauclea*.

To the botanical description of this plant I can add nothing, except that I always observed a minute five-parted *calyx* to each floret, and that the *leaves* are oblong, acute, opposite, and transversely nerved. It is one of the most elegant among *Indian* trees in the opinion of all who have seen it, and one of the holiest among them in the opinion of the *Hindus*: the poet CALIDA'S alludes to it by the name of *Nipa*; and it may justly be celebrated among the beauties of summer, when the multitude of aggregate flowers, each consisting of a *common receptacle* perfectly globular and covered uniformly with gold-coloured florets, from which the white thread-form *styles* conspicuously emerge, exhibits a rich and singular appearance on the branchy trees decked with foliage charmingly verdant. The flowers have an odour, very agreeable in the open air, which the ancient *Indians* compared to the scent of new wine; and hence they call the plant *Halipriya*, or *beloved by HALIN*, that is, by the third RA'MA, who was evidently the BACCHUS of *India*.

22. GANDI'RA:

SYN. *Samaśī'bilā*, *Lavana-bhantāca*,

VULG. *Lona-bbant*; *Ins*; *Sulatiyà*.

LINN. SOLANUM. Is it the *Verbascum*-leaved?

CAL. *Perianth* one-leaved, cup-form or belled?

Obscurely five-cleft, downy, pale, frosted, permanent. *Divisions* egged, erect, pointed, very villous.

COR. One-petaled. *Tube* very short. *Border* five-parted. *Divisions* oblong, pointed, expanding, villous.

STAM. *Filaments* five, most short, in the mouth of the tube. *Anthems* oblong, furrowed, converging, nearly coalescent, with two large pores gaping above.

PIST. *Germ* roundish, villous. *Style* thread-form, much longer than the stamens. *Stigma* obtuse-headed.

PER. *Berry* roundish, dotted above, hoary, divided into cells by a fleshy *receptacle* with two, or three, wings.

SEEDS very many, roundish, compressed, nestling.

LEAVES alternate, egg-oblong, pointed, rather wavy on the margin, delicately fringed with down; darker and very soft above, paler below with protuberant veins, downy on both sides, mostly decurrent on the long hoary petioles.

STEM shrubby, scabrous with tubercles, unarmed. *Flowers* umbel-fascicled. *Corols* white.

Anther, yellow. *Peduncles* and *pedicels* hoary with deciduous frost.

This plant is believed to contain a quantity of *lavana*, or *salt*, which makes it useful as a manure; but the single word *Bbantáca*, vulgarly *Blánt*, means the *Clerodendrum*, which (without being *unfortunate*) beautifies our *Indian* fields and hedges with its very black *berry* in the centre of a bright-red, expanding, permanent calyx. The charming little bird *Chatráca*, commonly called *Chattárya* or *Tuntuni*, forms its wonderful nest with a leaf of this downy *Solanum*, which it sews with the silk-cotton of the *Seven-leaved* BOMBAX, by the help of its delicate, but sharp, bill: that lovely bird is well known by the *Linnean* appellation of MOTACILLA *Sartoria*, properly *Sartrix*, but the figures of it, that have been published, give no idea of its engaging and exquisite beauty.

23. SAMUDRACA:

SYN. *Dbóla-samudra*.

VULG. *Dból-samudr*.

LINN. *Aquilicia*; but a new species.

CAL. *Perianth* one-leaved, funnel-shaped, five-toothed, short, the *teeth* closely pressing the corol; permanent.

COR. *Petals* five, egg-oblong, sessile, greenish; acute, curved inwards with a small angled concave appendage. *Nectary* tubular, fleshy,

five-parted, yellowish; *divisions*, egg-oblong, doubled, compressed like minute bags with inverted mouths; enclosing the *germ*.

STAM. *Filaments* five, smooth and convex externally, bent into the top of the *nectary*, between the divisions or scales, and compressing it into a globular figure. *Anthers* arrowed; the points hidden within the nectary, surrounding the *stigma*; the barbs without, in the form of a star.

PIST. *Germ* roundish. *Style* cylindrick. *Stigma* obtuse.

PER. *Berry* roundish, flattened, naveled, longitudinally furrowed, mostly five-celled.

SEEDS solitary, three-sided, externally convex. *Cymes* mostly three-parted. *Stem* deeply channeled, jointed, two-forked. *Peduncles* also jointed and channeled. *Fructification* bursting laterally, where the stem sends forth a petiol. *Berries* black, watry. *Leaves* alternate, except one terminal pair; hearted, pointed, toothed; twelve or fourteen of the teeth shooting into lobes; above, dark green; below, pale, ribbed with processes from the petiol, and reticulated with protuberant veins; the full-grown leaves, above two feet long from the apex, and nearly as broad toward the base; many of them rather targetted: this new species may be called *large-leaved*,

or *AQUILICIA Samudraca*. The species described by the younger BURMAN, under the name of the *Indian STAPHYLEA*, is not uncommon at *Crishna-nagar*; where the peasants call it *Cácajanghá*, or *Crow's foot*: if they are correct, we have erroneously supposed the *Cóing* of the modern *Bengalese* to be the *Cácángi* of the ancient *Hindus*. It must not be omitted, that the stem of the *Aquilicia Sambucina* is also channeled, but that its *fructification* differs in many respects from the descriptions of BURMAN and LINNÆUS; though there can be no doubt as to the identity of the genus.

24. SO'MARA'JI:

SYN. *Avalguja*, *Suballi*, *Sómaballicá*, *Cálaméshì*, *Crishnaphalá*, *Vácuchi*, *Vágujì*, *Pùti-p'ballì*.

VULG. *Sómráj*, *Bacuchi*.

LINN. *Fetid* PÆDERIA.

The character as in LINNÆUS, with few variations. *Calyx* incurved. *Corol* very shaggy within. *Style* two-cleft, pubescent; *divisions* contorted. *Stem* climbing, smooth. *Leaves* opposite, long-petioled; the lower ones oblong, hearted; the higher, egg-oblong; veined, with a wavy margin. *Panicles* axillary (except the highest), cross-armed. *Flowers* beautiful to the sight, crimson, with milk-

white edges, resembling the *Dianthus* vulgarly called *Sweet William*, but resembling it only in form and colours ; almost scentless to those who are very near it, but diffusing to a distance a rank odour of carrion. All the peasants at *Crishna-nagar* called this plant *Somráj* ; but my own servants, and a family of *Bráhmens* from *Tribéni*, gave that name to a very different plant, of the *nineteenth* class, which I took, on a cursory inspection, for a *Prenanthes*.

25. SYA'MA' :

SYN. *Gópi*, *Sárivá*, *Anantà*, *Utpalásárivà*, *Gópá*, *Gopálicà*, *Gópavallì*.

VULG. *Syáma-latá*.

RHEEDE: in *Malabar* letters, *Puppál-vallì*.

CAL. *Perianth*, one-leaved, five-toothed, erect, minute, permanent.

COR. One-petaled, salver-form. *Tube*, itself cylindrick, but protuberant in the middle with the germ and anthers ; *throat* very villous. *Border* five-parted ; *divisions* very long, lance-linear, spirally contorted, fringed, closed, concealing the fructification.

STAM. *Filaments*, if any, very short. *Antthers*, five, awled, erect, converging at the top.

PIST. *Germ* above, pedicelled, spheroidal, girt with a *nectareous* ring. *Style* threadform, rather awled. *Stigma* simple.

PER. *Capsule* one-celled; one-seeded, roundish, hispid.

SEED oval, very minute, glossy.

Flowers raceme-panicked, greenish-white, very small, scented like those of the hawthorn, but far sweeter; and thence the *Portuguese* called them *honey-flowers*.

Peduncles axillary, ruffet; *pedicels* many-flowered. *Branchlets* milky. *Leaves* opposite, lance-oval, pointed at both ends, most entire veined; above dark green; below, pale. *Stipules* linear, axillary, adhering. *Stem* climbing, round, of a ruffet hue, rimmed at the insertion of the short *petiols*.

The ripe fruit of this elegant climber, which CALIDA's mentions in his poem of the *Seasons*, has been seen by me only in a very dry state; but it seemed that the hispid appearance of the *capsules*, or *berries*, which in a microscope looked exactly like the burrs in VAN RHEEDE's engraving, was caused by the hardened calyxes and fringe of the permanent corols: the *seeds* in each burr were numerous and like black shining sand; for no single pericarp could be disengaged from it, and it is described as *one-seeded* merely from an inspection of the dissected germ. Before I had seen the *fruit*, I thought the *Syama* very nearly connected with the *Shrubby APOCYNUM*, which it resembles in the *leaves*, and in parts of the *corol*.

Five of the SANSKRIT names are strung together, by the author of the *Amaracósh*, in the following verse;

Gópi syámá s'arivá syádanantótpala sarivá :
and his commentator observes, that the last name was given to the *Sárivá* from the resemblance of its flowers to those of the *Utpala*, which I thence conclude to be a *Menianthes*; especially as it is always described among the *Indian* water-plants. The other synonymous words are taken from VA'CHASPATI.

26. A'VIGNA, or *Avinga*:

SYN. *Grishnapácap'hala*, *Sushénas*, *Caramardaca*.

VULG. *Caróndà* or *Caraundà* in two dictionaries; in one, *Pâniamalà*.

LINN. *CARISSA Carandas*.

CAL. *Perianth* five-cleft, acute, very small, coloured, persistent.

COR. One-petaled, funnel-form. *Tube* longish; *throat* swollen by the inclosed anthers. *Border* five-parted; *divisions* oblong; one side of each embracing the next.

STAM. *Filaments* five, extremely short. *Anthers*, oblong, erect.

PIST. *Germ* above, roundish. *Style* thread-form, short, clubbed. *Stigma* narrower, pubescent.

PER. Berry, elliptoidal, two-celled.

SEEDS at least seven, oval, compressed, margined. *Flowers* milkwhite, jasmin-like. *Fruit* beautiful in form and colour, finely shaded with carmine and white; agreeably acid. *Branches* two-forked. *Leaves* opposite, short-petioled, elliptick, obtuse, most entire, smooth; some *small leaves* roundish, inverse-hearted. *Thorns* axillary, opposite, expanding; *points*, bright red. *Peduncles* twin, subterminal, three-flowered; *pedicels*, equal. The whole plant, even the fruit, milky. We have both species of *Carissa* in this province; but they melt, scarce distinguishably, into each other.

The *Pandits* have always brought me this elegant plant, as the *Carcandhu* mentioned by JAYADEVA; but, judging only by the shape and taste of the fruit, they seem to confound it with the RHAMNUS *Jujuba*; and the confusion is increased by the obscurity of the following passage in their best vocabulary:

Carcandhú, vadarí, cóli; cólam, cuvala ph'énilé, Sauviram, vadaram, gbóntá———.

All agree, that the *neuter* words mean *fruits* only; but some insist, that the *Gbóntá* is a distinct plant thus described in an ancient verse: 'The *gbóntá*, called also *gópaphóntá*, is a tree shaped like the *Vadarí*, with a very small fruit, growing only in forests.' For the *gbóntá*, here known by the name of *Sébácul*, my ser-

vants brought me a RHAMNUS with *leaves* alternate egg-oblong, three-nerved, obscurely sawed, paler beneath, and most beautifully veined; *floral young leaves* crowded, very long, linear; *prickles* often solitary, sometimes paired, one straight, one curved; a small globular *drupe*, quite black, with a one-celled *nut*: the flowers I never saw perfect; but it seems the *nineteenth* species of LINNÆUS. We have many species of *Rhamnus* in our woods and hedges; some like the *Alaternus*, polygamous by male and hermaphrodite flowers; others, distinguished by various forms and positions of the *prickles* and *leaves*; but the common *Badari* or *Baiar*, is the *Jujube*-tree described by RHEEDE; and by RUMPHIUS called *Indian Apple-tree*. Its *Persian* name is *Conár*, by which it is mentioned in the letters of PIETRO DELLA VALLE, who takes notice of the *soapy froth* procured from its leaves; whence it has in *Sanscrit* the epithet *p'hénila*, or *frothy*. To the plant the *Arabs* give the name of *Sidr*, and to its fruit, that of *Nabik*; from which, perhaps, *Napeca* has been corrupted.

27. CARAVÍRA:

SYN. *Pratibása*, *Sataprása*, *Chan'dáta*, *Hayamáraca*.

LINN. *NERIUM Oleander*, and other species.

VULG. *Canér*, *Carbir*.

A plant so well known would not have been inserted in this place, if it had not been thought proper to take notice of the remarkable epithet *bayamáraca*, or *horse-killer*; which arose from an opinion still preserved among the *Hindus*, that a horse, unwarily eating the leaves of the *Nerium*, can hardly escape death: most of the species, especially their roots, have strong medicinal, but probably narcotick, powers. The *blue-dying Nerium* grows in woods at a little distance from my garden; and the *Hindu* peasants, who brought it me, called it *Nil*, or *blue*; a proof, that its quality was known to them, as it probably was to their ancestors from time immemorial.

28. SEPTAPERNA, or *seven-leaved*:

SYN. *Viśāla-twach*, *Sáradi*, *Viśhama-ch' bada*.

VULG. *Cb' bitavanì*, *Cb' bátiyán*, *Cb' batin*, *Cb' bāton*.

LINN. *School* ECHITES.

CAL. *Perianth* five-parted, sub-acute, small, villous, permanent; closing round the germ, immediately on the removal of the tube.

COR. One-petaled, funnel-form. *Tube* cylindrical below, prominent above with enclosed anthers, very villous in the throat. *Border* five-parted, shorter than the tube: *divisions* inverse-egged, obtuse, oblique, reflected, waved on the margin. *Nectary*, a circular undi-

vided coronet, or rim, terminating the tube, with a short erect villous edge.

STAM. *Filaments* five, cylindrick, very short, in the throat of the tube. *Anthers* heart-arrowed, cleft, pointed, forming a star, visible through the mouth of the tube, with points diverging.

PIST. *Germ* above roundish-egged, very villous, scarce extricable from the calyx enclosing and grasping it. *Style* cylindrick, as long as the tube. *Stigma* two-parted, with parts diverging, placed on an irregular orblet.

PER. *Follicles* two, linear, very long, one-valved.

SEEDS numerous, oblong, compressed with silky pappus pencilled at both ends.

N O T E.

The whole plant, milky. *Stem* dotted with minute whitish tubercles. *Leaves* mostly seven-ed in verticils at short distances, very soft, oblong inverse-egged, some pointed, some obtuse, some end-nicked; some entire, some rather scalloped; with many transverse parallel veins on each side of the axis; rich dark green above, diluted below. *Petiols* furrowed above, smooth and convex beneath, elongated into a strong protuberant nerve continually diminishing and evanescent at the apex. *Stipules* above, erect, acute, set in a coronet round the stem; the verticils of

the leaves answering to the definition of fronds. *Flowers* rather small, greenish white, with a very particular odour less pleasant than that of elder-flowers. *Peduncles* terminal with two verticils pedicelled umbel-wise, but horizontal. *Pedicels* six, headed, many-flowered; highest verticils similar to those heads, more crowded. *Tree* very large, when full-grown; light and elegant, when young. This plant so greatly resembles the *Pala* of VAN RHEEDE (which has more of the *Nerium* than of the *Tabernæmontana*) that I suspect the genus and species to be the same, with some little variety: that author says, that the *Bráhmens* call it *Santenù*, but his *Nagari* letters make it *Savánu*, and neither of the two words is to be found in *Sanscrit*. With all due respect for PLUMIER and BURMAN, I should call this plant *NERIUM Septaparna*: it is the *Pule* of RUMPHIUS, who enumerates its various *uses* at great length and with great confidence.

29. ARCA:

SYN. *Vasuca*, *Asp'bóta*, *Gondrúpa*, *Vicirana*, *Mandára*, *Arcaperna*; and any name of the *Sun*.

VULG. *Acand*, *Anc*.

LINN. *Gigantick ASCLEPIAS*.

Nectaries with two-glanded, compressed, folds, instead of *awled bornlets* at the summit; spi-

rally eared at the base. *Filaments* twisted in the folds of the nectaries. *Antbers* flat, smooth, rather wedge-form. *Styles* near half an inch long, subcylindrick. *Stigmas* expanded. *Flowers* terminal and axillary umbel-fascicled; amethyst-coloured with some darker shades of purple on the petals and nectaries; the starred corpuscle, bright yellow. *Leaves* opposite, heart-oblong, mostly inverse-egged, subtargeted, very rarely stem-clasping, pointed, villous on both sides, hoary beneath with soft down; *petiols* very short, concave and bearded above; with a thickish conical *stipule*. The whole plant filled with caustick milk. A variety of this species has exquisitely delicate milkwhite flowers; it is named *Alarca* or *Pratápasa*, and highly esteemed for its antispasmodick powers. The *Padmárca*, which I have not seen, is said to have small crimson corols: the individual plants, often examined by me, vary considerably in the forms of the leaves and the tops of the nectary.

30. PICHULA:

SYN. *Jhadvaca*.

VULG. *Jhau*.

KOEN. *Indian TAMARIX?*

Flowers very small, whitish, with a light purple tinge, crowded on a number of spikes, which

form all together a most elegant panicle. *Stem* generally bent, often straight, and used anciently for arrows by the *Persians*, who call the plant *Gaz*: the celebrated shaft of ISFENDIYA'R was formed of it, as I learned from BAHMEN, who first showed it to me on a bank of the *Ganges*, but asserted, that it was common in *Persia*. The *leaves* are extremely minute, sessile, mostly imbricated. *Calyx* and *corol* as described by LINNÆUS; five filaments considerably longer than the petal; *anthers* lobed, furrowed; *germ* very small; *style*, scarce any; *stigmas* three, revolute, but, to my eyes, hardly feathered.

Nothing can be more beautiful than the appearance of this plant in flower during the rains on the banks of rivers, where it is commonly interwoven with a lovely twining ASCLEPIAS, of which the following description is, I hope, very exact:

31. DUGDHICA': or *Milkplant*;

SYN. *Cshiravi*, *Dugdhica*.

VULG. *Kyirui*, *Dúdbi*, *Dúdb-latá*.

LINN. Esculent *Periploca*.

CAL. One-leaved, five-parted; *divisions* awled, acute, coloured, expanding.

COR. One-petaled, salver-form, starlike; *divisions* five, egged, pointed, fringed.

Nectary double, on a five-cleft base, gibbous

between the clefts, protruded, and pointed above, surrounded with a bright green villous rim: *exterior* five-parted; *divisions* eggd, converging, attenuated into daggers; each concave externally, gibbous below the cavity, which is two-parted and wrinkled within. *Interior*, a five-parted corpuscle, lopped above, five-angled, surrounding the fructification.

STAM. *Filaments* scarce any. *Antbers* five, roundish, very minute, set round the summit of the lopped corpuscle.

PIST. *Germes* two, eggd, pointed, erect, internally flat. *Styles* none, unless you so call the *points* of the germs. *Stigma*, none but the *interior nectary*, unless you consider that as a *common stigma*.

PER. *Follicles* two, oblong; in some, pointed; in others, obtuse; inflated, one-valved; each containing a one-winged *receptacle*.

SEEDS numerous, roundish, compressed, crowned with pappus.

To each pair of leaves a peduncle mostly two-flowered, often with three, sometimes with five, flowers. *Calyx* reddish. *Corol* white, elegantly marked with purple veins; *fringe*, white, thick; *anthers*, black. *Leaves* linear-awled, pointed, opposite, petioled with one strong nerve; *stipules*, very soft, minute. *Stem* smooth, round, twining; the whole plant abounding with *milk*.

32. LA'NGALI':

SYN. *Saradì, Tóyapippalì, Saculádani.*VILG. *Cáncbrà, Isholángolyá.*RHEEDE: *Chéru-vallél?*LINN. NAMA of *Silán.*CAL. *Perianth* one-leaved, five-parted, villous; *divisions*, lanced, pointed, long, permanent.COR. One-petaled, nearly wheeled. *Tube* very short. *Border* five-parted. *Divisions* egged.STAM. *Filaments* five, awled, expanding; from the mouth of the tube, adhering to the divisions of the border by rhomboidal concave bases convergent above. *Anthers* large, arrowed.PIST. *Germ* above, egg-oblong, two-cleft. *Styles* two, azure, funnel-form, diverging almost horizontally. *Stigmas* lopped, open.PER. *Capsule* many-seeded.

SEEDS very minute.

Stem herbaceous, branchy, smooth, pale, creeping. *Leaves* alternate, short-petioled, most entire, lance-oblong, smooth, acutish. *Peduncles* mostly axillary, sometimes terminal, villous, often many-flowered, rarely subumbelled, three-rayed, with *involucres* general and partial. *Corols* bright-blue, or violet; *Stamens* white. The plant is aquatick; and by no means peculiar to *Silán*: I have great

reason, however, to doubt whether it be the *Làngali* of the *Amaracòsh*, which is certainly the *Canchrà* of *Bengal*; for though it was first brought to me by that name, yet my gardener insists, that *Canchrà* is a very different plant, which, on examination, appears to be the *Ascending* JUSSIEUA of LINNÆUS, with *leaves inverse-egged, smooth, and peduncles shorter*: its fibrous, creeping *roots* are purplish, *buoys*, white, pointed, solitary; and at the top of the *germ* sits a *nectary*, composed of five shaggy bodies arched like horse shoes, with external honey-bearing cavities.

33. UMA:

SYN. *Atasi, Cshumá.*

VULG. *Tisi, Masaná.*

LINN. *Most common* LINUM.

CAL. *Perianth* five-leaved. *Leaflets* oblong, acute, imbricated, keeled, fringed minutely, having somewhat reflected at the points.

COR. Small, blue; petals, notched, striated, wavy, reflex, imbricated.

STAM. *Antbers* light-blue, converging, no rudiments of filaments.

PIST. *Germ* large. *Style* pale-blue. *Stigma* simple.

PER. *Capsule* pointed. Furrowed.

Root simple.

Stem. Herbaceous, low, erect, furrowed, *knotty?* naked at the base.

Leaves linear, threenerved, alternate crosswise, sessile, smooth, obtuse, reflected, stipuled, *glanded?*

Stipules linear. *Q.* a minute *gland* at the base.

34. MU'RVA':

SYN. *Dèvi*, *Madburasá*, *Móratá*, *Téjaní*, *Survá*, *Madbúlicá*, *Madbus'renè*, *Gócarnè*, *Pílu-parní*;

VULG. *Muragà*, *Murabarà*, *Murgábi*.

LINN. *Hyacinthoid*, ALETRIS.

CAL. None.

COR. One-petaled, funnel-form, fix-angled. *Tube* short, bellied with the germ. *Border* fix-parted. *Divisions* lanced; three quite reflected in a circle; three alternate, deflected, pointed.

STAM. *Filaments* fix, awled, as long as the corol, diverging, inserted in the base of the divisions. *Anthers* oblong, incumbent.

PIST. *Germ* inverse-egged, obscurely three-fided, with two or three *boney-bearing* pores on the flattish top. *Style* awled, one-furrowed as long as the stamens. *Stigma* clubbed.

PERICARP and SEEDS not yet inspected.

Root fibrous, tawny, obscurely jointed, stolon-bearing. *Scape* long, columnar, sheathed

with leaves, imbricated from the root; a few sheaths above, straggling. *Leaves* fleshy, channelled, swordform, keeled, terminated with awls, the interior ones longer; mostly arched; variegated with transverse undulating bands of a dark green hue approaching to black. *Raceme* erect, very long; *Flowers*, from three to seven in each fascicle, on very short petiols. *Bracts* linear, minute. *Corols*, pale, pea-green, with a delicate fragrance, resembling that of the *Peruvian* HELIOTROPE; some of the *Sanscrit* names allude to the *honey* of these delicious flowers; but the nectareous pores at the top of the germ are not very distinct: in one copy of the *Amaracôsha* we read *Dhanuks'reni* among the synonyma; and if that word, which means a *series of bows*, be correct, it must allude either to the *arched leaves* or to the *reflected divisions* of the corol. This ALETRIS appears to be a *night-flower*; the raceme being covered, every evening, with fresh blossoms, which fall before sunrise.

From the leaves of this plant, the ancient *Hindus* extricated a very tough elastick thread, called *Maurvi*, of which they made bowstrings, and which, for that reason, was ordained by MENU to form the sacrificial zone of the *military* class.

35. TARUNI:

SYN. *Sabá, Cumári.*VULG. *Gbríta-cumári.*LINN. *Two-ranked* ALOE, *A Perfoliata*, P?

Flowers racemed, pendulous, subcylindrick, rather incurved. *Bracts*, one to each peduncle, awled, concave, deciduous, pale, with three dark stripes. *Corol* six-parted; three *external divisions*, orange-scarlet; *internal*, yellow, keeled, more fleshy, and more highly coloured in the middle. *Filaments* with a double curvature. *Germ* fix-furrowed. *Stigma* simple. *Leaves* awled, two-ranked; the lowest, expanding; sea-green, very fleshy; externally quite convex, edged with soft thorns; variegated on both sides with white spots. VAN RHEEDE exhibits the *true* ALOE by the name of *Cumári*; but the specimen, brought me by a native gardener, seemed a variety of the *two-ranked*, though melting into the species, which immediately precedes it in LINNÆUS.

36. BACULA:

SYN. *Céfdra.*VULG. *Mulsari* or *Múlasrí.*LINN. MIMUSOPS *Elengi.*

CAL. *Perianth* eight-leaved; *leaflets* egged, acute, permanent; four *interior*, simple; four *exterior*, leathery.

COR. *Petals* sixteen, lanced, expanding; as

long as the *calyx*. *Nectary* eight-leaved; *leaflets* lanced, converging round the stamen and pistil.

STAM. *Filaments* eight (or from seven to ten), awled, very short, hairy. *Anthers*, oblong, erect.

PIST. *Germ* above, roundish, villous. *Style* cylindrick. *Stigma* obtuse.

PER. *Drupe* oval, pointed; bright orange-scarlet.

NUT. Oval, wrinkled, flattish and smooth at one edge, broad and two-furrowed at the other.

Flowers agreeably fragrant in the open air, but with too strong a perfume to give pleasure in an apartment: since it must require the imagination of a BURMAN to discover in them a resemblance to the *face* of a man, or of an ape, the genus will, I hope, be called BACULA, by which name it is frequently celebrated in the *Puranas*, and even placed among the flowers of the *Hindu* paradise. *Leaves* alternate, petioled, egg-oblong pointed, smooth. The tree is very ornamental in parks and pleasure-grounds.

37. AS'O'CA:

SYN. *Vanjula*.

CAL. *Perianth* two-leaved, closely embracing the tube.

COR. One-petaled. *Tube* long; cylindrick, subincurved; *mouth* encircled with a nectareous rim. *Border* four-parted, *divisions*, roundish.

STAM. *Filaments* eight, long, coloured, inserted on the rim of the tube. *Anthers* kidney-shaped.

PIST. *Germ* above, oblong, flat. *Style* short, downy. *Stigma* bent, simple.

PER. *Legume* long, compressed at first, then protuberant with the swelling seeds; incurved, strongly veined and margined, sharp-pointed.

SEEDS from two to eight, solid, large, many-shaped, some oblong-roundish, some rhomboidal, some rather kidney-shaped, mostly thick, some flat.

Leaves egg-oblong-lanced, opposite, mostly five-paired, nerved; long, from four or five to twelve or thirteen inches.

The *number* of stamens varies considerably in the same plant: they are from six or seven to eight or nine; but the regular number seems *eight*, one in the interstices of the corol, and one before the centre of each division. Most of the flowers, indeed, have one abortive stamen, and some only mark its place, but many are perfect; and VAN RHEEDE speaks of *eight* as the constant number; in fact no part of the plant is

constant. *Flowers* fascicled, fragrant just after sunset and before sunrise, when they are fresh with evening and morning dew; beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which grows deeper every day, and forms a variety of shades according to the age of each blossom, that opens in the fascicle. The vegetable world scarce exhibits a richer sight than an *Aśoca*-tree in full bloom: it is about as high as an ordinary Cherry-tree. A *Bráhmén* informs me, that one species of the *Aśoca* is a creeper; and JAYADE'VA gives it the epithet *voluble*: the *Sanscrit* name will, I hope, be retained by botanists, as it perpetually occurs in the old *Indian* poems and in treatises on religious rites.

38. S'AIVA'LA:

SYN. *Janakli*. *S'aivala*.

VULG. *Simár*, *Sydá*, *Pátasyála*, *Sébdá*.

LINN. *Vallisneria*? R.

CAL. *Common Spathe* one-leaved, many-flowered, very long, furrowed, two-cleft at the top; each division end-nicked. *Proper Perianth* three-parted; *divisions*, awled.

COR. *Petals* three, linear, long, expanding, fleshy.

STAM. *Filaments* invariably nine, thread-form. *Antbers* erect, oblong, furrowed.

PIST. *Germ* egged, uneven. *Styles* always

three, short, awled, expanding. *Stigmas* three, simple.

PER. *Capful* very long, smooth, awled, one-celled, infolded in an angled *Spathe*.

SEEDS very numerous, murexed, in a viscid mucus.

Flowerets from six to fourteen, small. *Scape* compressed, very narrow, fleshy, furrowed in the middle.

Pedicle of the floweret, thread-form, crimson above; proper *perianth*, russet; *petals*, white; *anthers*, deep yellow. *Leaves* swordform, pointed, very narrow, smooth, and soft, about two feet long, crowded, white at the base. *Root* small, fibrous. It flourishes in the ponds at *Crishna-nagar*: the refiners of sugar use it in this province. If this plant be a *Vallisneria*, I have been so unfortunate as never to have seen a female plant, nor fewer than nine stamens in one blossom out of more than a hundred, which I carefully examined.

39. PU'TICARAJA:

SYN. *Pracirya*, *Pútica*, *Calimáraca*.

VULG. *Nátácaranja*.

LINN. *GUILANDINA Bonduccella*.

The species of this genus vary in a singular manner: on several plants, with the oblong leaflets and *double prickles* of the *Bonduccella*, I could see only *male* flowers, as RHEEDE has

described them ; they were yellow, with an aromack fragrance. Others, with similar *leaves* and *prickles*, were clearly *polygamous*, and the flowers had the following character:

MALE.

CAL. *Perianth* one-leaved, falver-form, downy ;
Border five-parted, with equal, oblong *divisions*.

COR. *Petals* five, wedge-form, obtusely notched at the top ; four equal, erect, the fifth, depressed.

STAM. *Filaments* ten, awled, inserted in the calyx, villous, very unequal in length. *Anthers* oblong, furrowed, incumbent.

HERMAPHRODITE.

Calyx, *Corol*, and *Stamens*, as before.

PIST. *Germ* oblong, villous. *Style* cylindrick, longer than the filaments. *Stigma* simple.

PER. and SEEDS well described by LINNÆUS.

Flowers yellow ; the depressed petal variegated with red specks. *Bracts* three-fold, roundish, pointed. *Spikes*, set with floral leaflets, lanced, four-fold, reflected.

40. SOBHA'NJANA :

SYN. *Sigru*, *Ticshna*, *Gandhaca*, *Aeshiva*,
Mochaca.

VULG. *Sajjana*, *Moranga*.

LINN. *Guilandina Moringa*.

CAL. *Perianth* one-leaved. *Tube* short, unequal, gibbous. *Border* five-parted. *Divisions* oblong-lanced, subequal; first deflected, then revolute; coloured below, white above.

COR. *Petals* five, inserted into the calyx, resembling a boat-form flower.

Wing-like, two, inverse-egged, clawed, expanding.

Awning-like, two, inverse-egged, erect; claws, shorter.

Keel-like, one, oblong, concave; enclosing the fructification; beyond it, spatuled; longer than the wing-petals.

STAM. *Filaments* five, fertile; three, bent over the pistil: two shorter, inserted into the claws of the middle petals. *Anthers* twin, rather mooned, obtuse, incumbent. *Five* sterile (often *four* only) alternate with the fertile, shorter; their bases villous.

PIST. *Germ* oblong, coloured, villous; below it a nectar-bearing gland. *Style*, shorter than the stamen, rather downy, curved, thicker above. *Stigma*, simple.

PER. *Legume* very long, slender, wreathed, pointed, three-sided, channelled, prominent with seeds, one-celled.

SEEDS many, winged, three-sided.

TREE very high; *branches* in an extreme degree

light and beautiful, rich with clustering flowers. *Stem exuding* a red gum. *Leaves* mostly thrice-feathered with an odd one; *leaflets* some inverse-egged, some egged, some oval, minutely end-nicked. *Raceme-panicles* mostly axillary. In perfect flowers the whole calyx is quite deflected, counterfeiting five petals; whence VAN RHEEDE made it a part of the corol. *Corols* delicately odorous; milk-white, but the two central erect petals beautifully tinged with pink. The *root* answers all the purposes of our horse-radish, both for the table and for medicine: the fruit and blossoms are dressed in *caris*. In hundreds of its flowers, examined by me with attention, five stamens and a pistil were invariably perfect: indeed, it is possible, that they may be only the female hermaphrodites, and that the males have ten perfect stamens with pistils abortive; but no such flowers have been discovered by me after a most diligent search.

There is another species or variety, called MEDHU SI'GRU, that is Honey-Sigru; a word intended to be expressed on VAN RHEEDE's plate in *Nagari* letters: its vulgar name is *Muna*, or *Rasta Sajjana*, because its flowers or wood are of a redder hue.

LINNÆUS refers to Mrs. BLACKWELL, who represents this plant, by the name of *Balanus*

Myrepsica, as the celebrated *Ben*, properly *Bán* of the *Arabian* physicians and poets.

41. CO'VIDA'RA:

SYN. *Cáncbanára*, *Chamarica*, *Cuddála*, *Yugapatra*.

VULG. *Cacbnár*, *Račta cáncban*.

LINN. *Variegated* BAUHINIA.

CAL. *Perianth* one-leaved, obscurely five-cleft, deciduous.

COR. *Petals* five, egged, clawed, expanded, wavy; one more distant, more beautiful, striated.

STAM. *Filaments* ten, unequally connected at the base; five, shorter. *Anthers*, double, incumbent.

PIST. *Germ* above, oblong. *Style* incurved. *Stigma* simple, ascending.

PER. *Legume* flattish, long, pointed, mostly five-celled.

SEEDS mostly five; compressed, wrinkled, roundish.

LEAVES rather hearted, two-lobed; some with rounded, some with pointed, lobes. *Flowers* chiefly purplish and rose-coloured, fragrant; the sweet and beautiful buds are eaten by the natives in their savory messes. We have seen many species and varieties of this charming plant: one had racemed flowers, with petals equal, expanding, lanced, exquisitely

white, with a rose-coloured stripe from the base of each to its centre; *anthers*, four only, fertile; six, much shorter, sterile; a second had three fertile, and seven very short, barren; another had light purple corols, with no more than five filaments, three longer, coloured, curved in a line of beauty. A noble *Climbing* BAUHINIA was lately sent from *Népál*; with flowers racemed, cream-coloured; *style*, pink; *germ*, villous; *stamens* three filaments, with rudiments of two more; *stem*, downy, four-furrowed, often spirally. *Tendrils* opposite, below the leaves. *Leaves* two-lobed, extremely large: it is a stout climber up the highest ARUNDO Vénu. The *Sansevit* name *Mandára* is erroneously applied to this plant in the first volume of VAN RHEEDE.

42. CAPITT'HA:

SYN. *Grábin*, *Dadbitt'ba*, *Manmat'ba*, *Dadbip'bala*, *Pushpap'bala*, *Danta'sat'ba*.

VULG. *Cat'b-bél*.

KOEN. *Crateva*, *Valanga*.

CAL. *Perianth* five-parted, minute, deciduous; *divisions* expanded, acute.

COR. *Petals* five, equal, oblong, reflected.

STAM. *Filaments* ten, very short, with a small *gland* between each pair, awled, furrowed.

Anthers, thick, five times as long as the filaments; furrowed, coloured, erect-expanding.

PIST. *Germ* roundish, girt with a downy coronet. *Style* cylindrick, short. *Stigma* simple.

PER. *Berry* large, spheroidal, rugged, often warted, externally, netted within; many-seeded.

SEEDS oblong-roundish, flat, woolly, nestling in five parcels, affixed by long threads to the branchy receptacles.

Flowers axillary, mostly toward the unarmed extremity of the branch. *Divisions* of the *Perianth*, with pink tips; *petals*, pale; *anthers*, crimson, or covered with bright yellow pollen. *Fruit* extremely acid before its maturity; when ripe, filled with dark brown pulp agreeably subacid. *Leaves* jointedly feathered with an odd one; *leaflets* five, seven, or nine; small, glossy, very dark on one side, inverse-hearted, obtusely-notched, dotted round the margin with pellucid specks, very strongly flavoured and scented like anise. *Thorns* long, sharp, solitary, ascending, nearly cross-armed, axillary, three or four petioles to one thorn. KLEINHOF limits the height of the tree to thirty feet, but we have young trees forty or fifty feet high; and at *Bandell* there is a full-grown *Capitt'ba* equal in size to the

true *Bilva*, from its fancied resemblance to which the vulgar name has been taken: when the trees flourish, the air around them breathes the odour of anise both from the leaves and the blossoms; and I cannot help mentioning a singular fact, which may, indeed, have been purely accidental: not a single flower, out of hundreds examined by me, had both *perfect germs*, and anthers *visibly fertile*, while others, on the same tree, and at the same time, had their anthers profusely covered with *pollen*, but scarce any *styles*, and *germs* to all appearance *abortive*.

43. CUYERACA:

SYN. *Tunna*, *Tuni*, *Cach'ba*, *Cántalaca*, *Cuni*,
Nandivricsha.

VULG. *Túni*, *Tún*; absurdly, *Viláyatì Nim*.

LINN. Between CEDRELA and SWIETENIA.

CAL. *Perianth* one-leaved, five-cleft, minute, deciduous; *divisions* roundish, concave, villous, expanding.

COR. Rather belled. *Petals* five, inverse-egged, obtuse, concave, erect, white with a greenish tint, *three* exterior lapping over the *two* others. *Nectary* short, five-parted; *divisions* roundish, orange-scarlet, bright and concave at the insertion of the stamens, rather downy.

STAM. *Filaments* five; inserted on the *divi-*

sons of the nectary, awled, somewhat converging, nearly as long as the style. *Antbers* doubled, some three-parted, curved, incumbent.

PIST. *Germ* egged, obscurely five-cleft. *Style* awled, erect, rather longer than the corol. *Stigma*, broad-headed, flat, bright, green, circular, starred.

PER. *Capsule* egged, five-celled, woody, gaping at the base. *Receptacle* five-angled.

SEEDS imbricated, winged.

Leaves feathered, scarce ever with an odd one; *pairs* from six to twelve; *petioles*, gibbous at their insertion, channelled on one side, convex and smooth on the other. *Stipules* thick, short, roundish; *leaflets* oblong-lanced, pointed, waved, veined, nerve on one side. *Panicles* large, diffuse, consisting of compound racemes. *Nectaries* yielding a fine yellow dye. *Wood* light, in colour like *Mabagoni*.

44. **NICHULA:**

SYN. *Ambuja, Ijjala.*

VULG. *Hijala, Badiä, Jyuli.*

CAL. *Perianth* one-leaved, belled, fleshy, downy, coloured, permanent, five-parted; *divisions* erect, pointed.

COR. Five-petaled; *petals* egged, short-pointed, revolute, downy within and without.

STAM. *Filaments* ten, five mostly shorter; in-

serted in the bell of the calyx; awled, villous.
Anthers erect, oblong, furrowed.

PIST. *Germ* egg-oblong, very villous. *Style*
 thread-form, curved. *Stigma* headed, with
 five obtuse corners.

PER. *Drupe* subglobular.

Nut scabrous, convex on one side, angled on
 the other.

Leaves feathered; *pairs*, from five to nine; *leaf-*
lets oblong, daggered, notched. *Calyx* pale
 pink. *Corol* darker pink without, bright
 yellow within. *Cyme* terminal, spreading.

45. ATIMUCTA:

SYN. *Pun'draca*, *Vásanti*, *Mádhavílátá*.

VULG. *Mádhavílátá*.

LINN. *Bengal* BANISTERIA.

RHEEDE: *Dewenda*. 6. H. M. tab. 59.

CAL. *Perianth* one-leaved, five-parted, per-
 manent; *divisions*, coloured, oblong-oval, ob-
 tuse; between two of them, a rigid glossy
 honey-bearing *tubercle*, hearted, acute.

COR. Five-petaled, imitating a boatform corol;
wings, two petals, conjoined back to back, in-
 volving the *nectary*, and retaining the honey.

Awning, large concave, more beautifully colour-
 ed. *Keel*, two petals, less than the wings,
 but similar. All five, roundish, elegantly
 fringed, with reflected margins, and short
 oblong claws.

STEM. *Filaments* ten; one, longer. *Antbers* oblong, thickish, furrowed.

PIST. *Germes* two, or three, coalesced. *Style* one, threadform, incurved, shorter than the longest filament. *Stigma*, simple.

PER. *Capsules* two or three, mostly two, coalesced back to back; each keeled, and extended into three oblong membranous *wings*, the lateral shorter than the central.

SEEDS roundish, solitary.

Racemes axillary. *Flowers* delicately fragrant; white, with a shade of pink: the large petal, supported by the nectareous tubercle, shaded internally with bright yellow and pale red. *Bracts* linear; *Wings* of the seed, light brown; the long ones russet. *Leaves* opposite, egg-oblong, pointed. *Petiols* short. *Stipules* linear, soft, three or four to each petiol. Two *glands* at the base of each leaf. *Stem* pale brown, ringed at the insertion of the leaves, downy.

This was the favourite plant of SACONTALA, which she very justly called the *Delight of the Woods*; for the beauty and fragrance of its flowers give them a title to all the praises, which CALIDA'S and JAYADE'VA bestow on them: it is a gigantick and luxuriant climber; but, when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches

of which display, however, in the air their natural flexibility and inclination to climb. The two names *Vásantì* and *Mádhavì* indicate a vernal flower; but I have seen an *Atimucta* rich both in blossoms and fruit on the first of January.

46. A'MRA'TACA:

SYN. *Pitana*, *Capitana*.

VULG. *Amdá*, pronounced *A'mrá*, or *A'mlá*.

LINN. SPONDIAS *Myrobalan* β. or a new species.

The natural character as in LINNÆUS. Leaves feathered with an odd one; leaflets mostly five-paired, egg-oblong, pointed, margined, veined, nerved; common petiol, smooth, gibbous at the base. Flowers raceme-panicled, yellowish white. Fruit agreeably acid; thence used in cookery. VAN RHEEDE calls it *Ambadò* or *Ambalam*; and, as he describes it with five or six styles, it is wonderful, that HILL should have supposed it a *Chrysobalanus*.

47. HE'MASA'GARA; or the *Sea of Gold*.

VULG. *Himságar*.

LINN. Jagged-leaved COTYLEDON.

CAL. Perianth four-cleft; divisions acute.

COR. One-petaled: Tube, four-angled, larger at the base; border four-parted; divisions, egged, acute. Nectary, one minute concave scale at the base of each germ.

STAM. Filaments eight, adhering to the tube;

four, just emerging from its mouth; *four*, alternate, shorter. *Anthers* erect, small, furrowed.

PIST. *Germ*s four, conical. *Styles*, one from each germ, awled, longer than the filaments. *Stigmas* simple.

PER. *Capsules* four, oblong, pointed, bellied, one-valved, bursting longitudinally within.

SEEDS numerous, minute.

Panicles terminal. *Flowers* of the brightest gold-colour. *Leaves* thick, succulent, jagged, dull sea-green. *Stem* jointed, bending, in part recumbent. This plant flowers for many months annually in *Bengal*: in one blossom out of many, the numbers were *ten* and *five*; but the filaments alternately long and short.

48. MADHU'CA:

SYN. *Gurapushpa*, *Madbudruma*, *Vānaprastha*, *Madbusht'hila*, *Madbu*.

VULG. *Maiyāla*, *Mabuyā*, *Mabwā*.

LINN. Longleaved BASSIA.

49. CAHLA'RA:*

SYN. *Saugandhica*, or *Sweet-scented*.

VULG. *Sundhi-bālā*, or *Sundhi-bālā-nālī*.

LINN. NYMPHÆA *Lotos*.

* According to the sacred Grammar, this word was written *Cahlhāra*, and pronounced as *Callara* would be in ancient British. When the flowers are red, the plant is called *Hal-laca* and *Raṣṭo sandhaca*.

Calyx as in the genus.

COR. *Petals* fifteen, lanced, rather pointed and keeled; the exterior series green without, imitating an interior calyx.

STAM. *Filaments* more than forty; below flat, broad; above narrow, channelled within, smooth without; the outer series erect, the inner somewhat converging. *Anthems* awled, erect; some coloured like the petals.

PIST. *Germ* large, orbicular, flat at the top; with many (often seventeen) furrows externally, between which arise as many processes, converging toward the *stigma*: the disk, marked with as many furrowed rays from the center, uniting on the margin with the converging processes. *Stigma* roundish, rather compressed, sessile in the center of the disk, permanent.

PER. *Berry*, in the form of the *germ* expanded, with sixteen or seventeen cells.

SEEDS very numerous, minute, roundish. *Flowers* beautifully azure; when full blown, more diluted; less fragrant than the red or rose-coloured, but with a delicate scent. *Leaves* radical, very large, subtargeted, hearted, deeply scollop-toothed. On one side dark purple, reticulated; on the other, dull green, smooth. *Petioles* very smooth and long, tubular. The seeds are eaten, as well as the bulb of the

root, called *Sálúca*; a name applied by RHEEDE to the whole plant, through the word *Camala*, which belongs to another *Linnean* species of *Nymphæa*, be clearly engraved on his plate in *Nágarí* letters. There is a variety of this species with leaves purplish on both sides; flowers dark crimson, calycine petals richly coloured internally, and anthers flat, furrowed, adhering to the top of the filaments: the petals are more than fifteen, less pointed and broader than the blue, with little odour.

The true Lotos of *Egypt* is the *NYPHÆA Nilúfer*, which in *Sanscrit* has the following names or epithets: *PADMA*, *Nalina*, *Aravinda*, *Mahotpala*, *Camala*, *Guféshaya*, *Sabastrapatra*, *Sárasa*, *Pancéruba*, *Támarasa*, *Sarasruba*, *Rájíva*, *Visaprasúna*, *Pushcara*, *Ambbóruba*, *Satapatra*. The new-blown flowers of the rose-coloured *PADMA* have a most agreeable fragrance; the white and yellow have less odour: the blue, I am told, is a native of *Cashmír* and *Persia*.

50. *CHAMPACA*:

SYN. *Chámpéya*, *Hémapushpaca*.

VULG. *Champac*, *Champá*.

LINN. *Michelia*.

The delineation of this charming and celebrated plant, exhibited by VAN RHEEDE, is very correct, but rather on too large a scale;

no material change can be made in its *natural character* given by LINNÆUS; but, from an attentive examination of his two *species*, I suspect them to be *varieties* only, and am certain, that his trivial names are merely different ways of expressing the same word. The strong aromatick scent of the gold-coloured *Champac* is thought offensive to the bees, who are never seen on its blossoms; but their elegant appearance on the black hair of the *Indian* women is mentioned by RUMPHIUS; and both facts have supplied the *Sanscrit* poets with elegant allusions. Of the wild *Champac*, the leaves are lanced or lance-oblong; the three leaflets of the *calyx*, green, oval, concave; the *petals* constantly six, cream-coloured, fleshy, concave, with little scent; the three *exterior*, inverse-egged; the three *interior*, more narrow, shorter pointed, converging; the *anthers* clubbed, closely set round the base of the imbricated *germs*, and with them forming a cone; the *stigmas*, minute, jagged.

Both Mr. MARSDEN and RUMPHIUS mention the blue *Champac* as a rare flower highly prized in *Sumatra* and *Java*; but I should have suspected, that they meant the KÆMPFERIA *Bhúchampac*, if the *Dutch* naturalist had not asserted, that the plant, which bore it, was a tree resembling the *Champaca* with yellow

bloffoms: he probably never had seen it; and the *Bráhmens* of this province infist, that it flowers only in paradise.

51. DE'VADARU:

SYN. *Sacrapádapa*, *Páribbhadraca*; *Bhadradáru*,
Dubcilima, *Pitadáru*, *Dáru*, *Páticásh't'ba*.

VULG. *Dévadár*.

LINN. *Most lofty* UNONA.

52. PARNÁ'SA:

SYN. *Tulasi*, *Cat'binjara*, *Cut'béraca*, *Vrindá*.

VULG. *Tulosì*, *Tulsi*.

LINN. *Holy* OCYUM?

The *Natural Character* as in LINNÆUS.

See 10 H. M. p. 173.

It is wonderful, that RHEEDE has exhibited no delineation of a shrub so highly venerated by the *Hindus*, who have given one of its names to a *sacred* grove of their *Parnassus* on the banks of the *Yamunà*: he describes it, however, in general terms, as resembling another of his *Tolassis* (for so he writes the word, though *Tulasi* be clearly intended by his *Nágarì* letters); and adds, that *it is the only species reputed holy, and dedicated to the God VISHNU*. I should, consequently, have taken it for the *Holy* OCYNUM of LINNÆUS, if its odour, of which that species is said to be nearly destitute, had not been very aromattick and grateful; but it is more

probably a variety of that species, than of the *Small-flowered*, which resembles it a little in fragrance: whatever be its *Linnaean* appellation, if it have any, the following are the only remarks that I have yet had leisure to make on it.

STEM one or two feet high, mostly incurved above; knotty, and rough, below. *Branchlets* cross-armed, channelled. *Leaves* opposite, rather small, egged, pointed, acutely saw-ed; purple veined, beneath; dark, above. *Petioles* dark purple, downy. *Racemes* terminal; *Flowers* verticilled threefold, or fivefold, cross-armed; *verticils* from seven to fourteen; *Peduncles* dark purple, channelled, villous; *bracts* sessile, roundish, concave, reflected. *Calyx*, with its upper lip orbicular, deeply concave externally. *Corol* bluish purple. The whole plant has a dusky purplish hue approaching to *black*, and thence perhaps, like the large *black bee* of this country, it is held sacred to CRISHNA; though a fable, perfectly *Ovidian*, be told in the *Purânas* concerning the metamorphosis of the nymph TULASI, who was beloved by the pastoral God, into the shrub, which has since borne her name: it may not be improper to add, that the *White* OCYMUM is in *Sanscrit* called *Arjaca*.

53. PA'TALI:

SYN. *Pâtala*, *Amôghâ*, *Câchast'hâlî*, *P'hâlî*-

rubà, Crīṣṇavrīntà, Cuvérácsbì. Some read *Mógbá* and *Calást'hálì.*

VULG. *Páralá, Pàralì, Pàrul.*

LINN. BIGNONIA. *Chelonoides?*

CAL. *Perianth* one-leaved, belled, villous, withering, obscurely five-angled from the points of the divisions, five-parted; *divisions*, roundish, pointed, the two lowest most distant.

COR. One-petaled, belled. *Tube* very short; *throat*, oblong-belled, gibbous. *Border* five-parted; the *two higher* divisions reflected, each minutely toothed; convex externally; the *three lower* divisions, above, expanded; below, ribbed, furrowed, very villous. *Palate* nearly closing the throat. *Nectary*, a prominent rim, furrounding the *germ*, obscurely five-parted.

STAM. *Filaments* four or five, incurved, inserted below the *upper* division of the border, shorter than the corol, with the *rudiment* of a fifth or sixth, between two shorter than the rest. *Anthems*, two-cleft, incumbent at obtuse angles.

PIST. *Germ* oblong-conical. *Style* thread-form, as long as the stamens. *Stigma* headed with two folds, often closed by viscosity.

PER. *Capsule* one-celled, two-valved, twelve inches long at a medium, and one inch thick; rounded, four-sided, pointed, incurved, rather

contorted, diminishing at both ends, dotted with ashy specks, here and there slightly prominent, striated; two stripes broader, very dark, at right angles with the valves.

REC. A series of hard, broadish, woody rings, closely strung on two wiry central threads.

SEEDS numerous, *forty-eight* on an average, three-angled, inserted by one angle in cavities between the rings of the receptacle, into which they are closely pressed by parallel ribs in the four sides of the capsule; winged on the two other angles with long subpellucid membranes, imbricated along the sides of the receptacle.

Tree rather large. *Stem* scabrous.

Branchlets cross-armed, yellowish green, speckled with small white lines. *Leaves* feathered with an odd one; two or three paired, petioled. *Leaflets* opposite, egged, pointed, most entire, downy on both sides, veined; older leaflets roughish, margined, netted and paler below, daggered. *Petiols* tubercled, gibbous at the base; of the paired leaflets, very short; of the odd one, longer. *Stipules*, linear. *Flowers* panicled; *pedicels* opposite, mostly three-flowered; an odd flower subsessile between the two terminal pedicels. *Corol* externally, light purple above, brownish purple below, hairy at its convexity; inter-

nally, dark yellow below, amethystine above; exquisitely fragrant, preferred by the bees to all other flowers, and compared by the poets to the quiver of CA'MADEVA, or the God of Love. The whole plant, except the *root* and *stem*, very downy and viscid. The fruit can scarce be called a *silique*, since the seeds are no where affixed to the futures; but their *wings* indicate the genus, which might properly have been named *Pterispermum*: they are very hard, but enclose a white sweet kernel; and their light-coloured summits with three dark points, give them the appearance of winged insects. Before I saw the fruit of this lovely plant, I suspected it to be the BIGNONIA *Chelonoides*, which VAN RHEEDE calls *Pádri*; and I conceived that barbarous word to be a corruption of *Pátali*: but the pericarp of the true *Pátali*, and the form of the seeds, differ so much from the *Pádri*, that we can hardly consider them as *varieties* of the same species; although the specifick character exhibited in the Supplement to LINNÆUS, corresponds very nearly with both plants.

The *Pátali* blossoms early in the spring, before a leaf appears on the tree, but the fruit is not ripe till the following winter.

54. GO'CANT'ACA:

SYN. *Palancaśhá, Icśbugandhá, S'wadanśhtrá, Swáducant'aca, Góśśhuraca, Vanas'rnīgáta.*

VULG. *Góśśhura, Gókyura, Culpì.*

RHEEDE: *Bahél Chulli.*

LINN. Long-leaved BARLERIA?

CAL. *Perianth* one-leaved, hairy, five-toothed; *upper* tooth, long, incurved, pointed; two *under*, and two lateral, shorter, subequal, winged with subpellucid membranes.

COR. One-petaled, two-lipped. *Tube* flattish, curved, protuberant at the mouth. *Upper* lip erect, two-parted, reflected at the sides, concave in the middle, enclosing the fructification. *Under* lip three-parted, reflected, with two parallel, callous, hispid bodies on the center of its convexity; *Divisions*, inverse-hearted.

STAM. *Filaments* four, inserted in the mouth of the tube; connected at their base, then separated into pairs and circling round the pistil; each pair united below, consisting of a *long* and a *short* filament. *Anthers* arrowed.

PIST. *Germ* awled; pointed, furrowed, with prominent seedlets, sitting on a glandular pedicel. *Style* thread-form, longer than the stamens, incurved above them. *Stigma* simple.

PER.

Flowers verticilled; *Corols* blue, or bright vio-

let; center of the *under* lip yellow. *Verticils*, each surrounded by six *thorns*, very long, diverging, coloured above; under which are the *leaves*, alike verticilled, lanced, acutely fawed, pubescent, interspersed with bristles. *Stem* jointed, flattish, hairy, reddish; furrowed on both sides; broader at the joints, or above the verticils; *furrows* alternate.

55. SINDHUCA:

SYN. *Sindhuvara*, *Indrasurisa*, *Nirvandi*, *Indrānicā*.

VULG. *Nis'indā*.

LINN. Three-leaved VITEX; or *Negundo*?

CAL. *Perianth* five-toothed, beneath, permanent; *toothlets* acute, subequal.

COR. One-petaled, grinning; *Tube* funnel-shaped, internally villous; *border* two-lipped; *upper* lip broad, concave, more deeply coloured; *under* lip four-cleft; *divisions*, acute, similar.

STAM. *Filaments* four; *two* shorter, adhering to the *Tube*, villous at the base. *Anthers* half-mooned.

PIST. *Germ* globular; *Style* thread-form; *Stigma* two-parted, pointed, reflex.

PER. *Berry* (unless it be the coat of a naked seed) roundish, very hard, black, obscurely furrowed, with the calyx closely adhering.

SEEDS from one to four? I never saw more than one, as RHEED has well described it.

FLOWERS raceme-panicled; purplish or dark blue without, greyish within, small. *Racemes* mostly terminal; some pedicels, many-flowered.

STEM distinctly four-sided; *sides* channelled; jointed, bending. *Stipules* egged, scaly, thickish, close. *Branchlets* cross-armed.

The *tube* of the corol is covered internally with a tangle of silvery silky down, exquisitely beautiful; more dense below the *upper* lip.

This charming shrub, which seems to delight in watery places, rises to the height of ten or twelve, and sometimes of twenty, feet; exhibiting a most elegant appearance, with rich racemes or panicles lightly dispersed on the summit of its branchlets. On a comparison of two engravings in RUMPHIUS, and as many in VAN RHEEDE, and of the descriptions in both works, I am nearly persuaded that the SINDHUCA or *Nirgandi*, is the VIREX *Negundo* of LINNÆUS; but it certainly resembles the *three-leaved* VIREX in its *leaves*, which are opposite, egged, acute, petioled; above mostly *threed*; below mostly *fived*; paler beneath; rarely sawed and very slightly, but generally entire: they are very aromatick, and pillows are stuffed with them, to remove a cold in the head and a head-ach.

occasioned by it. These, I presume, are the shrubs, which BONTIUS calls *Lagondi*, and which he seems to consider as a panacea.

56. CA'RAVE'LLA:

SYN. *Cátillaca*, *Susbavi*.

VULG. Beng. *Hurburiya*; Hind. *Carailá*.

LINN. Five-leaved *Cleome*?

CAL. *Perianth* four-leaved, gaping at the base, then erect; *leaflets* egg-oblong, concave, downy; deciduous.

COR. Cross-form. *Petals* four, expanding, *claws* long; *folds* wrinkled.

Nectary, from *six* to *twelve* roundish, perforated *glands*, girding the gibbous *receptacle*.

STAM. *Filaments* six, threadform, hardly differing in length, inserted on a pedicel below the germ. *Anthems* erect, pointed, furrowed.

PIST. *Germ* erect, linear, long, downy, sitting on the produced pedicel. *Style* very short. *Stigma* headed, flat, circular.

PER. *Siliques* one-celled, two-valved, spindle-shaped, with protuberant seeds; *crowned with the permanent style*.

SEEDS very many, roundish, nodding. *Receptacles* linear, often more than two.

The whole plant, most distinctly one piece. *Root* whitish, with scattered capillary fibres. *Stem* herbaceous, pale green, in parts purple, hairy, cross-armed, produced into a long *raceme*

crowded at the summit. *Branchlets*, similar to the stem, leaf-bearing; similar, but smaller leaves rising also from their axils. *Leaves* fixed, roundish-rhomboidal, notched, pointed, hairy, dark green, the lower pairs respectively equal, the odd one much larger, strongly ribbed with processes from the petiol-branches, conjoined by the basis of the ribs, in the form of a starlet; each ray, whitish and furrowed within. *Calyx* green. *Petals* white. *Anthers* covered with gold-coloured pollen. *Pedicels* purplish. *Braets* threed, similar to the cauline leaves. The sensible qualities of this herb seem to promise great antispasmodick virtues; it has a scent much resembling *assa fætida*, but comparatively delicate and extremely refreshing. For pronouncing this *Cleome* the *Caravella* of the ancient *Indians*, I have only the authority of RHEEDE, who has exactly written that word in *Malabar* letters: as to his *Bráhmanical* name *Tilóni*, my vocabularies have nothing more like it than *Tilaca*, to which *Csburaca* and *Srímat* are the only synonyma.

57. NA'GACE'SARA:

SYN. Chámpéya, Céfara; Cánchana, or any other name of *gold*.

VULG. Nagafar.

LINN. *Iron* MESUA.

To the botanical descriptions of this delight-

ful plant, I need only add, that the tree is one of the most beautiful on earth, and that the delicious odour of its blossoms justly gives them a place in the quiver of CA'MADE'VA. In the poem, called *Naiṣṭadba*, there is a wild, but elegant, couplet, where the poet compares the white of the *Nágacésara*, from which the bees were scattering the pollen of the numerous gold-coloured anthers, to an alabaster wheel, on which CA'MA was whetting his arrows, while sparks of fire were dispersed in every direction. Surely, the genuine appellation of an *Indian* plant should be substituted for the corrupted name of a *Syrian* physician who could never have seen it; and, if any trivial name were necessary to distinguish a single species, a more absurd one than *iron* could not possibly have been selected for a flower with petals like silver and anthers like gold.

58. S'ALMALI:

SYN. *Pick'bilá*, *Púrani*, *Móchá*, *Sé'biráyusṣ*.

VULG. *Semel*.

LIN. Seven-leaved BOMBAX.

59. S'ANA':

SYN. *S'anápushpicá*, *Gbant'aravá*.

VULG. *San*, pronounced *Sun*.

LINN. Rushy *Crotalaria*.

CAL. *Perianth* one-leaved, villous, permanent; short below, gibbous on both sides, with

minute linear tracts. *Upper* teeth, two, lanced, preffing the banner; *lower* tooth, boat-form, concave, two-gashed in the middle, cohering above and below; sheathing the keel, rather shorter than it; pointed.

COR. Boat-form.

Banner, broad, large, acute, rather hearted, with two dark callosities at the base, and with compressed sides, mostly involving the other parts: a dark line from base to point.

Wings inverse-egg-oblong, with dark callous bodies at their axils, two-thirds of the banner in length.

Keel flattened at the point, nearly closed all round to include the fructification, very gibbous below to receive the germ.

STAM. *Filaments* ten, coalesced, cleft behind, two-parted below; alternately short with linear furrowed erect, and long with roundish, *anthers*.

PIST. *Germ* rather awled, flat, villous, at a right angle with the ascending, cylindrick, downy *Style*. *Stigma* pubescent, concave, open, somewhat lipped.

PER. *Legume* pedicelled, short, velvety, turgid, one-celled, two-valved.

SEEDS, from one or two to twelve or more, round-kidney-form, compressed.

Flowers deep yellow. *Leaves* alternate, lanced,

paler beneath, keeled; *petiols* very short; *stipules*, minute, roundish, villous. *Stem* striated.

Threads, called *pavitraga*, from their supposed purity, have been made of *Sana* from time immemorial: they are mentioned in the laws of MENU.

The *retuse-leaved* CROTALARIA, which VAN RHEEDE by mistake calls *Schama Puspi*, is cultivated, I believe, for the same purpose. RUMPHIUS had been truly informed, that threads for nets were made from this genus in *Bengal*: but he suspected the information to be erroneous, and thought that the persons who conveyed it, had confounded the *Crotalaria* with the *Capsular* CORCHORUS: strong ropes and canvas are made of its macerated bark.

The *Jangal-s'an*, or a variety of the *watery* CROTALARIA, has very beautiful flowers, with a greenish white banner, purple-striped, wings, bright violet: *stem*, four-angled, and four-winged; *leaves* egged, obtuse, acute at the base, curled at the edges, downy; *stipules*, two, declining, mooned, if you chuse to call them so, but irregular, and acutely pointed. In all the *Indian* species, a difference of soil and culture occasion varieties in the flower and fructification.

60. JAYANTI':

SYN. *Jayá*, *Tercári*, *Nádéyí*, *Vaijayanticá*.

VULG. *Jainti*, *Jábí*; some say, *Araní*.

RHEEDE. *Kedangu*.

LINN. *ÆSCHYNOMENE* *Sesban*.

CAL. *Perianth* one-leaved, rather belled, five-cleft; *toothlets*, awled, erect, subequal, more distant on each side of the awning; permanent.

COR. Boat-form.

Awning very broad, rather longer than the wings, inverse-hearted, quite reflected so as to touch the calyx; waved on the margin; furrowed at the base internally, with two converging hornlets, fronting the aperture of the keel, gibbous below, awled upwards, acute, erect, within the wings. *Wings* oblong, clawed, narrower above, obtuse, spurred below, embracing the keel and the hornlets of the awning.

Keel compressed, enclosing the fructification, inflected nearly in a right angle, gashed below and above the flexure; each division hatchet-form; beautifully striated.

STAM. *Filaments* simple and nine-cleft, inflected like the keel; the *simple* one curved at the base. *Antbers* oblong, roundish.

PIST. *Germ* compressed, linear, erect as high as the flexure of the filaments with visible

partitions. *Style* nearly at a right angle with the germ, awled, inflected like the stamen. *Stigma* rather headed, somewhat cleft, pellucid.

PER. *Legume* very long, slender, wreathed when ripe, smooth at the valves, but with seeds rather protuberant, many-parted, terminated with a hard sharp point.

SEEDS oblong, rather kidney-shaped, smooth, slightly affixed to the suture, solitary.

Stem arboresecent, rather knotty. *Leaves* feathered, pairs from nine to fifteen, or more, often alternate; *leaflets* oblong, end-nicked, some with an acute point, dark green above, paler beneath, with a gibbosity at the insertion of the petioles; sleeping, or collapsing, towards night. *Racemes* axillary; *pedicels* with a double curvature or line of beauty; *flowers* small, six or seven; varying in colour; in some plants, wholly yellow; in others, with a blackish-purple awning yellow within, and dark yellow wings tipped with brown; in some with an *awning* of the richest orange-scarlet externally, and internally of a bright-yellow; *wings* yellow, of different shades; and a keel pale below, with an exquisite changeable light purple above, striated in elegant curves. The whole plant is inexpressibly beautiful, especially in the colour of

the buds and leaves, and the grace of all the curves, for there is no proper angle in any part of it. The *Brahmens* hold it sacred: VAN RHEEDE says, that they call it *Cananga*; but I never met with that word in *Sanscrit*: it has parts like an *Hedysarum*, and the air of a *Cytisus*.

61. PALA'SA:

SYN. *Cins'uca*, *Parna*, *Vâtapôt'ba*.

VULG. *Palás*, *Plás*, *Dhác*.

KOEN. *Butea frondosa*.

CAL. *Perianth* belled, two-lipped; *upper* lip broader, obscurely end-nicked; *under* lip three-cleft, downy; permanent.

COR. Boat-form.

Awning reflected, hearted, downy beneath; sometimes, pointed.

Wings lanced, ascending, narrower than the keel.

Keel, as long as the wings, two-parted below, half-mooned, ascending.

STAM. *Filaments* nine and one, ascending, regularly curved. *Anthems* linear, erect.

PIST. *Germ* pedicelled, oblongish, downy.

Style awled, about as long as the stamens. *Stigma* small, minutely cleft.

PER. *Legume* pedicelled, oblong, compressed, depending.

SEED one, toward the apex of the pericarp, flat, smooth, oval-roundish.

Flowers raceme-fascicled, large, red, or *French* scarlet, filvered with down.

Leaves threed, petioled; *leaflets* entire, stipuled, large, rhomboïdal; the *lateral* ones unequally divided; the *terminal* one, larger, equally bisected; brightly verdant. A *perfect* description of the *arboreſcent* and the *twining* PALA'SA has been exhibited in the laſt volume, with a full account of its beautiful red *gum*; but the ſame plant is here ſhortly deſcribed from the life, becauſe few trees are conſidered by the *Hindus* as more venerable and holy. The *Palāſa* is named with honour in the *Vēdas*, in the laws of MENU, and in *Sanſcrit* poems, both ſacred and popular; it gave its name to the memorable *plain* called *Plāſſey* by the vulgar, but properly *Palāſi*; and, on every account, it muſt be hoped, that this noble plant will retain its ancient and claſſical appellation. A grove of *Palāſas* was formerly the principal ornament of *Crīſhna-nagar*, where we ſtill ſee the trunk of an aged tree near ſix feet in circumference. This genus, as far as we can judge from written deſcriptions, ſeems allied to the *Niſſolia*.

62. CARANJACA:

SYN. *Cbirabilva*, *Naṣṭamāla*, *Caraja*.

VULG. *Caranja*.

RHEEDE: *Caranſchi*, 6 H. M. tab. 3.

CAL. *Perianth* one-leaved, cup-form, obscurely five-toothed, or scalloped, beaked.

COR. Boat-form.

Awning broad, end-nicked, striated, rather spirally inflected, with two callosities at its base.

Wings oblong, of the same length with the awning.

Keel rather shorter, gibbous below, two-parted.

STAM. *Filaments* nine in one body, gaping at the base, and discovering a tenth close to the style. *Antbers* egged, erect.

PIST. *Germ* above, oblong, downy. *Style* incurved at the top. *Stigma* rather headed.

PER. *Legume* mostly one-seeded, thick, rounded above, flattish, beaked below.

SEED oblong-roundish, rather kidney-form.

Racemes axillary. *Awning* pale; *wings* violet.

Leaves feathered with an odd one, mostly two-paired; *leaflets* egg-oblong, pointed, keeled, short-petioled; brownish on one side, pale on the other. *Common petiol* gibbous at its base. The *seed* yields an oil supposed to be a cure for the most inveterate scabies.

63. ARJUNA:

SYN. *Nadisarja*, *Virataru*, *Indradru*, *Cacubba*.

VULG. *Jaral*.

RHEEDE. *Adamboe*; 4 H. M. tab. 20, 21, 22.

LINN. *Beautiful MUNCHHAUSIA?*

KOEN. *Queen's-flower* LAGERSTROEMIA?

CAL. *Perianth* one-leaved, six-cleft, top-shaped, furrowed, with protuberant ridges, downy, permanent; *divisions*, coloured, with points reflected.

COR. *Petals* six, roundish, somewhat notched, expanding, wavy; *claws* short, inserted in the calyx.

STAM. *Filaments* coloured, numerous, capillary shortish, obscurely conjoined in six parcels, one to each *division* of the calyx; *Antthers* thick, incumbent, roundish, kidney-shaped.

PIST. *Germ* above, egged. *Style* coloured, longish, thread-form, incurved. *Stigma* obtuse.

PER. *Capsule* egged, six-celled, six-valved.

SEEDS numerous.

Panicles, racemed, terminal, erect. *Flowers* violet or light purple, in the highest degree beautiful. *Leaves* alternate, leathery, some opposite, egg-oblong, stipuled, most entire, short-petioled, smooth, paler beneath. *Branches* round and smooth: I have seen a single panicle, waving near the summit of the tree, covered with blossoms, and as large as a milkmaid's garland. The *timber* is used for the building of small boats.

64. VANDA':

SYN. *Vrīcśhādani*, *Vrīcśharubā*, *Jivanticā*.

VULG. *Bándà, Persàrà, Perafàrà.*

These names, like the *Linnean*, are applicable to all *parasite* plants.

LINN. Retuse-leaved EPIDENDRUM?

CAL. *Spathes*, minute, straggling.

COR. *Petals* five, diverging, oval-oblong, obtuse, wavy; the two lowest larger; the three highest, equal, bent towards the nectary.

Nectary central, rigid: *Mouth* gaping oblique:

Upper lip shorter, three-parted, with a polished honey-cup; *under lip*, concave in the middle, keeled above, with two smaller cavities below; two processes at the *base*, incurved, hollow, oval-pointed, converging, honey-bearing.

STAM. *Filaments* very short. *Anthers* round, flattish, margined, covered with a lid, easily deciduous from the *upper lip* of the nectary.

PIST. *Germ* beneath, long, ribbed, contorted with curves of opposite flexure. *Style* very short, adhering to the *upper lip*. *Stigma* simple.

PER. *Capsule* oblong-conick, wreathed, six-keeled, each with two smaller keels, three-celled, crowned with the dry corol.

SEEDS innumerable like fine dust, affixed to the *Receptacle* with extremely fine hairs, which become thick wool.

Scapes incurved, solitary, from the cavity of the leaf, at most seven-flowered: pedicels alter-

nate. *Petals* milk-white externally, transparent; brown within, yellow-spotted. *Upper* lip of the nectary snow-white; *under* lip, rich purple or light crimson striated at the base, with a bright yellow gland, as it seems, on each process. The flowers gratefully fragrant and exquisitely beautiful, looking as if composed of shells or made of enamel; crisp, elastick, viscid internally. *Leaves* sheathing, opposite, equally curved, rather fleshy, sword-form, retuse in two ways at the summit, with one acute point. *Roots* fibrous, smooth, flexible; shooting even from the top of the leaves. This lovely plant attaches itself chiefly to the highest *Amras* and *Bilvas*; but it is an air-plant, and lives in a pot without earth or water: its leaves are excavated upwards, to catch and retain dew. It most resembles the first and second *Maravaras* of VAN RHEEDE in its roots, leaves, and fruit, but rather differs from them in its inflorescence. Since the parasites are distinguished by the trees, on which they most commonly grow, this may in *Sanscrit* be called *Amaravandà*; and the name *Baculavandà* should be applied to the *Loranthus*; while the *Viscum* of the Oak, I am told, is named *Vandà* simply and transcendently, the *Vandàca*, or Oak, being held sacred.

65. A'MALACÍ':

SYN. *Tishyap'balá*, *Amritá*, *Vayasi' bá*.

VULG.

LINN. *PHYLLANTHUS Emblicá*

66. GAJAPIPPALÍ':

SYN. *Carippipallí*, *Capiballi*, *Colaballí*, *S'réyasí*, *Vas'ira*. Some add, *Chavica* or *Chavya*, but that is named, in the *Amaracósh*, as a distinct plant, vulgarly *Chava* or *Chayi*.VULG. *Pippal-j'hanca*, *Maidah*.*Male Flowers.*CAL. *Common Perianth* four-leaved; *leaflets*, roundish, concave; the two exterior, opposite, smaller; containing from *eight* to *fourteen* florets. *Partial calyx*, none.COR. None. *Nectary*, many yellow glands on the pedicel of the filaments.STAM. *Filaments* from eight to eighteen in each floret, connected by a short villous pedicel, threadform, very hairy. *Anthers* large, netted, irregular, inflated, containing the pollen.PIST. Rudiments of a *germ* and *style*, withering.*Female Flowers.*CAL. *Common Perianth* as in the male, but smaller; containing from ten to twelve florets. *Partial calyx*, none; unless you assume the corol.

COR. Many-petaled, belled. *Petals* erect lance-linear, fleshy, covered within, and externally with white hairs. *Nectary*, yellow glands sprinkling the receptacle.

PIST. *Germ* oval. *Style* cylindrick, curved at the base. *Stigma* headed.

PER. *Berry* globular, one-seeded.

SEED, spherical, smooth.

Flowers umbelled, yellow from their anthers.

Leaves mostly oblong-lanced, but remarkably varying in shape, alternate. Both flowers and fruit have an agreeable scent of lemon-peel; and the berries, as a native gardener informs me, are used as a spice or condiment: it was from him that I learned the *Sanscrit* name of the plant; but as *balli* means a creeper, and as the *Pippal-jhanca* is a tree perfectly able to stand without support, I suspect in some degree the accuracy of his information; though I cannot account for his using a *Sanscrit* word without being led to it, unless he had acquired at least traditional knowledge. It might be referred, from the imperfect mixed flower, to the twenty-third class.

67. SA'CO'TA'CA:

SYN.

VULG. *Sy'ura*, or *Syaura*.

KOEN. *Roughleaved Trophis?*

MALE.

CAL. *Common* imbricated; *leaflets* six or eight, egged, acute, small, expanding, withering, containing generally from five to seven flow-
rets. *Partial* four-parted; *divisions* egged, expanded, villous.

COR. None, unless you assume the calyx.

STAM. *Filaments* mostly four, (in some, three; in one, five) awled, fleshy, rather compressed, spreading over the divisions of the calyx, and adhering to them at the point. *Anthems* double, folded.

The *buds* elastick, springing open on a touch.

FEMALE.

CAL. Four-parted; *divisions* egged, concave, pointed, permanent, propped by two small *bracts*; unless you call them the calyx.

COR. None; unless you give the *calyx* that name.

PIST. *Germ* roundish. *Style* very short, cylindrical. *Stigma* long, two-parted, permanent.

PER. *Berry* one-seeded, navelled, smooth, somewhat flattened.

SEED globular, arilled.

LEAVES various, some inverse-egged, some oblong, some oval, pointed, irregularly notched, alternate (some opposite), crowded, crisp, very rough veined, and paler beneath, smother

and dark above. *Berry*, deep yellow. The *Pandits* having only observed the *male* plant, insist that it bears no fruit. *Female* flowers axillary, from one to four or five in an axil.

68. VIRANA:

SYN. *Vratara*.

VULG. *Béná, Gándár, Cata*.

RETZ. *Muricated ANDROPOGON*.

ROXB. *Aromatick ANDROPOGON*.

The root of this useful plant, which CA'LIDA's calls *us'tra*, has nine other names thus arranged in a *Sanscrit* verse:

*Abbaya, Nalada, Sévya, Amrindla, Jalás'aya,
Lámajjaca, Laghulaya, Avadába, Ishtacápat'ha*.

It will be sufficient to remark, that *Jalás'aya* means *aquatick*, and that *Avadába* implies a power of *allaying feverish heat*; for which purpose the root was brought by GAUTAMI' to her pupil SACONTAL'A: the slender fibres of it, which we know here by the name of *C'bas* or *Kbajkbas*, are most agreeably aromatick, when tolerably fresh; and among the innocent luxuries of this climate, we may assign the first rank to the coolness and fragrance, which the large hurdles or screens in which they are interwoven, impart to the hottest air, by the means of water dashed through them; while the strong southern wind spreads the scent before it, and the quick evaporation contributes to cool the atmo-

sphere. Having never seen the fresh plant, I guessed from the *name* in VAN RHEEDE, and from the *thin roots*, that it was the *Asiatic* ACORUS; but a drawing of Dr. ROXBURGH'S has convinced me, that I was mistaken.

69. S'AMI':

SYN. *Saetu-p'balá*, *S'ivá*.

VULG. *Sáén*, *Bábul*.

LINN. *Farnesian* MIMOSA.

Thorns double, white, black-pointed, stipular.

Leaves twice-feathered; first, in three or four pairs; then in pairs from fourteen to sixteen. *Spikes* globular, with short peduncles; *yellow*, perfuming the woods and roads with a rich aromattick odour. A minute *gland* on the petiols below the leaflets. *Wood*, extremely hard, used by the *Bráhmens* to kindle their sacred fire, by rubbing two pieces of it together, when it is of a proper age and sufficiently dried. *Gum* semi-pellucid. *Legumes* rather spindle-shaped, but irregular, curved, acutely pointed, or daggered, with twelve or fourteen seeds rather prominent; gummy within. *Seeds* roundish, compressed. The gum of this valuable plant is more transparent than that of the *Nilotick* or *Arabian* species; which the *Arabs* call *Ummu'lgbilán*, or Mother of Serpents, and the *Persians*, by an easy corruption, *Mugbilán*.

SAMI'RA means a small *Samì*; but I cannot learn to what species that diminutive form is applied.

LAJJA'RU (properly *Lajjálu*) signifies *bashful*, or *sensitive*, and appears to be the word engraved on a plate in the *Malabar Garden*; though VAN RHEEDE pronounces it LAURI: there can be no doubt, that it is the *swimming* MIMOSA, with *sensitive* leaves, root enclosed in a spongy cylinder, and flowerets with only ten filaments. LINNÆUS, by a mere slip, has referred to this plant as his *Dwarf* ÆSCHYNOMENE; which we frequently meet with in *India*.—See 9 H. M. tab. 20. The epithet *Lajjálu*, is given by the *Pandits* to the *Modest* MIMOSA.

70. CHANDRACA:

SYN. *Chandrapushpa*.

VULG. *Cb'hòta Chánd*, or *Moonlet*.

RHEEDE: *Sjouanna Amelpodi*, 6 H. M. t. 47.

LINN. *Serpent* OPHIOXYLUM.

CAL. *Perianth*, five-parted, small, coloured, erect, permanent: *divisions*, egged, acutish.

* COR. *Petal*, one. *Tube* very long in proportion; jointed near the middle, gibbous from the enclosed anthers; above them, rather funnel-form. *Border* five-parted; *divisions*, inverfe-egged, wreathed.

PIST. *Germ* above, roundish. *Style* thread-

form. *Stigma* irregularly headed; with a circular pellucid base, or *nectary*, extremely viscid.

PER. *Berry* mostly twinned, often single, roundish, smooth, minutely pointed, one-seeded.

SEED on one side flattish, or concave; on the other, convex.

Flowers fascicled. *Bracts* minute, egged, pointed, coloured. *Tube* of the corol, light purple; *border*, small, milkwhite. *Calyx*, first pale pink, then bright carmine. *Petioles*, narrow-winged. *Leaves* oblong-oval, pointed, nerved, dark and glossy above; mostly three-fold, sometimes paired, often four-fold near the summit; *margins* wavy. Few shrubs in the world are more elegant than the *Chandra*, especially when the vivid carmine of the *Perianth* is contrasted not only with the milkwhite corol, but with the rich green *berries*, which at the same time embellish the fascicle: the mature berries are black, and their pulp light purple. The *Bengal* peasants assure me, as the natives of *Malabar* had informed RHEEDE, that the *root* of this plant seldom fails to cure animals bitten by snakes, or stung by scorpions; and, if it be the plant, supposed to assist the *Nacula*, or VIVERRA *Ichneumon*, in his battles with fer-

pents, its *nine* synonyma have been strung together in the following distich :

*Náculi, Surasá, Rásná, Sugandhá, Gandha-
náculi,*

*Náculéshhá, Bhujangacshí, Ch'batricá, Su-
vabhá, nava.*

The vulgar name, however, of the ichneumon-plant is *Ráfan*, and its fourth *San scrit* appellation signifies *well-scented*; a quality which an ichneumon alone could apply to the *Ophioxylum*; since it has a strong, and rather a fetid, odour: the *fifth* and *sixth* epithets, indeed, seem to imply that its scent is agreeable to the *Nacula*; and the *seventh* (according to the comment on the *Amaracósh*), that it is offensive to snakes. It is asserted by some, that the *Ráfan* is no other than the Rough *Indian* *ACHYRANIHES*, and by others, that it is one of the *Indian* *ARISTO'LOCHIAS*. From respect to LINNÆUS, I leave this genus in his *mixed* class; but neither my eyes, nor far better eyes than mine, have been able to discover its male flowers; and it must be confessed, that all the descriptions of the *Ophioxylum*, by RUMPHIUS, BURMAN, and the great botanist himself, abound with erroneous references, and unaccountable over-sights.

71. PIPPALA:

SYN. *Bódbi-druma*, *Chala-dald'*, *Cunjarás'anas*,
Anwat'tha.

VULG. *Pippal*.

LINN. *Holy Ficus*: but the three following are also thought *holy*. *Fruit* small, round, axillary, sessile, mostly twin. *Leaves* heart-ed, scalloped, glossy, daggered; *petioles* very long; whence it is called *chaladala*, or the tree *with tremulous leaves*.

72. UDUMBARA:

SYN. *Ʒantu-p'hala*, *Ʒajnyánga*, *Hémadugdbaca*.

VULG. *Dumbar*.

LINN. *Racemed Ficus*.

Fruit peduncled, top-shape, navelled, racemed. *Leaves* egg-oblong, pointed, some hearted, obscurely fawed, veined, rough above, netted beneath. VAN RHEEDE has changed the *Sanscrit* name into *Roembadoe*: it is true, as he says, that minute *ants* are hatched in the ripe fruit, whence it is named *Ʒantu-p'hala*; and the *Pandits* compare it to the *Mundane Egg*.

73. PLACSHA:

SYN. *Ʒati*, *Parcati*.

VULG. *Pácari*, *Pácar*.

LINN. *Indian Ficus* citron-leaved; but all four are *Indian*.

Fruit sessile, small, mostly twin, crowded, whitish.

Leaves oblong, hearted, pointed, with very long slender petiols.

74. VATA:

SYN. *Nyagrodha*, *Babupát*.

VULG. *Ber*.

LINN. *Bengal Ficus*, but all are found in this province, and none peculiar to it.

Fruit roundish, blood-red, navelled, mostly twin, sessile. *Calyx* three-leaved, imbricated.

Leaves some hearted, mostly egged, obtuse, broadish, most entire, *petiols* thick, short; branches radicating.

The *Sanscrit* name is given also to the very large *Ficus Indica*, with radicating branches, and to some other varieties of that species. VAN RHEEDE has by mistake transferred the name *Afwatt'ba* to the *Placsha*, which is never so called.

75. CARACA:

SYN. *Bhauma*, *Ch'hatráca*.

VULG.

LINN. FUNGUS *Agarick*.

This and the *Phallus* are the only fungi, which I have yet seen in *India*: the ancient *Hindus* held the fungus in such detestation, that YAMA, a legislator, supposed now to be the

judge of departed spirits, declares “ those, who
 “ eat mushrooms, whether springing from the
 “ ground or growing on a tree, fully equal in
 “ guilt to the slayers of *Bráhmens*, and the most
 “ despicable of all deadly finners.”

76. TA'LA:

SYN. *Trīnarájan*.

VULG. *Tál*, *Palmeira*.

LINN. BORASSUS.

This magnificent palm is justly entitled the king of its order, which the *Hindus* call *trīna druma*, or grass trees. VAN RHEEDE mentions the bluish gelatinous, pellucid substance of the young *seeds*, which, in the hot season, is cooling, and rather agreeable to the taste; but the liquor extracted from the tree, is the most seducing and pernicious of intoxicating vegetable juices: when just drawn, it is as pleasant as *Poubon* water fresh from the spring, and almost equal to the best mild *Champaigne*. From this liquor, according to RHEEDE, sugar is extracted; and it would be happy for these provinces, if it were always applied to so innocent a purpose.

77. NA'RICE'LA:

SYN. *Lángalin*.

VULG. *Nárgíl*, *Nárjíl*.

LINN. Nut-bearing Cocos.

Of a palm so well known to *Europeans*, little more needs be mentioned than the true *Asiatick*

name: the water of the young fruit is neither so copious, nor so transparent and refreshing, in *Bengal*, as in the isle of *Hinzuan*, where the natives, who use the unripe nuts in their cookery, take extreme care of the trees.

78. GUVACA:

SYN. *Gbontá*, *Pága*, *Cramuca*, *Capura*.

VULG. *Supyári*.

LINN. *ARECA Catechu*.

The trivial name of this beautiful palm having been occasioned by a gross error, it must necessarily be changed; and *Guvaca* should be substituted in its place. The inspissated juice of the MIMOSA *C'hadira* being vulgarly known by the name of *Cat'b*, that vulgar name has been changed by *Europeans* into *Catechu*; and because it is chewed with thin slices of the *Udvéga*, or *Areca*-nut, a species of this palm has been distinguished by the same ridiculous corruption.

کتاب
شکرستان
در نحوي زبان پارسي
تصنيف
يونس اوکسفردي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشکن

THE

PREFACE.

THE Persian language is rich, melodious, and elegant; it has been spoken for many ages by the greatest princes in the politest courts of Asia; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our publick libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light; but if we consider the subject with a proper attention, we shall discover a variety of

causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatick writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahomed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments: like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned: the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse a general refinement

through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them than grammars and dictionaries; and though they deserve the praises due to unwearied pains and industry, yet they would, perhaps, have gained a more shining reputation, if they had contributed to beautify and enlighten the vast temple of learning, instead of spending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and criticks to the beauties of the authors whom they profess to illustrate: few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate, that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and the wonderful variety of his talents, acknowledges the beauty of the Persian images and sentiments, and has versified a very fine passage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an

European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth, that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer * observes) in the memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present

* Ascham.

age the models of taste and elegance; and the writers, whom Augustus protected, brought their composition to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country, and a general light succeeded the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually decaying for the last century: it grows very faint in Italy; it seems wholly extinguished in France; and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes,

and should be left to those who toil in a lower sphere of life : but they do not reflect on the many advantages which the study of polite letters would give, peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction : if pains and want be the lot of a scholar, the life of an orientalist must certainly be attended with peculiar hardships. Gentius, who published a beautiful Persian work called *The Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him : his dictionary of the Asiatick languages

is, perhaps, the most laborious compilation that was ever undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expence of employing and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry: he was invited to Italy by Ferdinand II. duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici: after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuscany; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouse the nations of Europe from their inattention to it; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man: interest was the magick wand which

brought them all within one circle; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom: our India company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have

since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour; they are known to be useful, and will soon be found instructive and entertaining; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed; the manners and sentiments of the eastern nations will be perfectly known; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago; but I would not present my grammar to the publick till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same nature that has fallen into my hands; and though on so general a subject I must have

made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactic works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher*, the most learned divine†, and the most laborious scholar of the present age‡.

It was my first design to prefix to the grammar a history of the Persian language from the

* See Hermes.

† A short Introduction to English Grammar.

‡ The grammar prefixed to the Dictionary of the English Language.

time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure*.

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor† at Oxford has promoted my studies with that candour and benevolence

* See the *History of the Persian Language*, a *Description of Asia*, and a *Short History of Persia*, published with my *Life of Nader Shah* in the year 1773.

† Dr. HUNT.

which so eminently distinguish him; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman* for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiatics was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with those that deviate from the common form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that,

* Baron REVISKI.

whoever possesses the admirable work of Meninski, will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelled and pronounced very differently.

The first book that I would recommend to him is the *Gulistan* or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to

translate it into his native language with the utmost exactness; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary; let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images. The most excellent book in the language is, in my opinion, the collection of tales and fables called *Anvab Sobeili* by Aufsein Vaéz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Cashefi, in the com-

mon broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded, that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended

with the Persian in so singular a manner, that one period often contains both languages, wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not always mixed like the words of Roman and Saxon origin in this period, "The true law is right reason, conformable to the nature of things; which calls us to duty by commanding, deters us from sin by forbidding*;" but as we may suppose the Latin and English to be connected in the following sentence, "*The true lex is recta ratio, conformabile naturæ, which by commanding vocet ad officium, by forbidding à fraude deterreat.*"

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the Hebrew, Chaldaick, Syriack, and Ethiopiean tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able with very little

* See Middleton's Life of Cicero, vol. III. p. 351.

difficulty to read the fables of Pilpai which are translated into that idiom: the Turkish contains ten Arabick or Persian words for one originally Scythian, by which it has been so refined, that the modern kings of Persia were fond of speaking it in their courts: in short, there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabick, Persian, and Turkish, may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary, cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory, and the most flourishing kingdoms have sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man of taste will undoubtedly be pleased to unlock the stores

of native genius, and to gather the flowers of unrestrained and luxuriant fancy*.

* My professional studies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as possible, the very traces of it from my memory, I committed the conduct and revision of this edition of my Grammar, and the composition of the Index to Mr. Richardson, in whose skill I have a perfect confidence, and from whose application to the eastern languages, I have hopes that the learned world will reap no small advantage.

چو آفتاب می برون ساله کلاه
 ز تابان خورشید بر لاله کلاه
 نسیم در حرکت کینه حکله سدر
 جوارش می خورن لبر کلاه
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کتاب
شکرستان
در نحوي زبان پارسي

A

GRAMMAR
OF THE
PERSIAN LANGUAGE.

OF LETTERS.

THE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ا	ا	ا	ا	A.
Ba.	ب	ب	ب	ب	B.
Pa.	پ	پ	پ	پ	P.
Ta.	ت	ت	ت	ت	T.

	IV.		III.		II.		I.	
	FINALS.				INITIALS and MEDIALS.			
	Connected.		Unconnected.		Connected.		Unconnected.	
Sa.	ث	ث	ث	ث	ث	ث	ث	S.
Jim.	ج	ج	ج	ج	ج	ج	ج	J.
Chim.	چ	چ	چ	چ	چ	چ	چ	Ch.
Hha.	ح	ح	ح	ح	ح	ح	ح	Hh.
Kha.	خ	خ	خ	خ	خ	خ	خ	Kh.
Dal.	د	د	د	د	د	د	د	D.
Zal.	ذ	ذ	ذ	ذ	ذ	ذ	ذ	Z.
Ra.	ر	ر	ر	ر	ر	ر	ر	R.
Za.	ز	ز	ز	ز	ز	ز	ز	Z.
Zha.	ژ	ژ	ژ	ژ	ژ	ژ	ژ	Zh.
Sin.	س	س	س	س	س	س	س	S.
Shin.	ش	ش	ش	ش	ش	ش	ش	Sh.
Sfad.	ص	ص	ص	ص	ص	ص	ص	Sf.
Zzad.	ض	ض	ض	ض	ض	ض	ض	Zz.
Ta.	ط	ط	ط	ط	ط	ط	ط	T.
Zza.	ظ	ظ	ظ	ظ	ظ	ظ	ظ	Zz.
Ain.	ع	ع	ع	ع	ع	ع	ع	A.
Gain,	غ	غ	غ	غ	غ	غ	غ	G.
Fa.	ف	ف	ف	ف	ف	ف	ف	F.
Kaf.	ق	ق	ق	ق	ق	ق	ق	K.
Caf.	ک	ک	ک	ک	ک	ک or ک	ک	K.
Gaf.	گ	گ	گ	گ	گ	گ	گ	G.
Lam.	ل	ل	ل	ل	ل	ل	ل	L.

	IV.		III.		II.		I.		
	FINALS.				INITIALS and MEDIALS.				
	Connected.		Unconnected.		Connected.		Unconnected.		
Mim.	م	م	م	م	م	م	م	م	M.
Nun.	ن	ن	ن	ن	ن	ن	ن	ن	N.
Vau.	و	و	و	و	و	و	و	و	V.
Ha.	ه	ه	ه	ه	ه	ه	ه	ه	H.
Ya.	ي	ي	ي	ي	ي	ي	ي	ي	Y.
Lam-alif	ل	ل	ل	ل	ل	ل	ل	ل	

The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter; as محمد Mohammed. Every letter should be connected with that which follows it, except these seven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برگ berk *a leaf*, داورى daveri *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ت پ ب since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian پير بار and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a س or *s*, as ابو ليث Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience;

but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabick. The same may be observed of the following letters, ق غ ع ظ ط ض ص ح which rarely occur in words originally Persian.

چ and ج

The first of these letters answers to our soft *g* in *gem*, which a Persian would write چم or to our *j* in *jar* جار: the second of them ج sounds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is

neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان *khán*, or *cán*, with an aspirate on the first letter.

د

د answers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *dh*, has in Persian the sound of *z* ز, and is often confounded with it; thus they write گذشتن and گزشتن *guzeshten to pass*: It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, as اذربيجان *Azarbiján the province of Media*, so called from اذر *azar*, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first Built their temples in that province.

ر

ر and the three liquids ن م ل are pronounced exactly like our *r, l, m, n*; as آرام *arám rest*, لاله *láleh a tulip*, مار *már a serpent*, نان *nán bread*. But ن before a ب has the sound of *m*, as کنبد *kumbed a tower*, عنبر *amber ambergris*.

ز

ز has the sound of our *z*, as لالهزار *lalehzár a bed of tulips*.

ژ

This letter has the found of our *f* in the words *pleasure*, *treasure*; and corresponds precisely with the soft *g* of the French in *gens*, or their *j* in *jour*. It may be expressed in our characters by *zh*, as ژاله *zháleh dew*; for it has the same relation to *z* which *fb* has to *s*.

ش and س

ش and س are our *s* and *fb*, as سلیم شاه *Selim sháh king Selim*.

ظ ط ض ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. ص differs little from س as صدر *Saddar the name of a Persian book*; and ط has nearly the same found with ت as عطر *otr essence*; a word often used in English, since our connection with India, to denote the precious perfume called *otter of roses*. The word is Arabick, as the letters ع and ط sufficiently prove. ض and ظ differ very little from ز; but they are pronounced more forcibly, and may be expressed by *zz*, as نظامی *Nezzámi the name of a poet*; خضر *Khezzár the name of a prophet in the eastern romances*.

غ and ع

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis*; but in Persian it is a sort of vowel, and answers generally to our broad *a*, as عرب Arab *the Arabians*; عين *áin a fountain*. Sometimes it has a sound like our *o*, as in the word before-mentioned, عطر *otr perfume*. As to غ it is commonly pronounced in Persia like our hard *gh* in the word *ghost*, as غلام *gholám a boy, a servant*.

ف

ف has the sound of *f* in *fall*, as فال *an omen*.

ك and ق

ق is another harsh Arabick letter, but in Persian it is often confounded with ك, which has the sound of our *k*, as كرمان *Kermán the province of Carmania*; كاف *Kaf a fabulous mountain in the Oriental tales*.

گ

When ك has three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان *gulistán a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ك *k*

and گ ش can be learned only by use: thus they often write كلاب *rose-water*, and pronounce it gulab.

ن م ل

See the remark on ر These letters are the liquids *l, m, n, r*.

ه

ه is a slight aspiration, and is often redundant, as بهار *behár the spring*, which is pronounced almost like beár; هرات *Herat a city in the province of Corasan*, which the Greeks call *Aria*: ه therefore is the *h* of the French in *bonnête*, whence came our *honest* without an aspiration. At the end of a word it frequently sounds like a vowel, as كه *ke*, which has the same sense and pronunciation as the Italian *che* which.

OF VOWELS.

THE long vowels are ي و ا and may be pronounced as *a, o, ee*, in the words *call, stole, feed*; as خان *khán a lord*, اورا *ora to him*, نیز *neez also*; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as ب as ba or be, ب be or bi, ب bo or bu; thus,

اَشْكُرَّ اَنْ تُرْكِ شِيرَازِي بَدَسْتِ اَرَدِ دِلِ مَارَا
بِخَالِ هِنْدُوِيْشِ بِخَشَمِ سَمَرْقَنْدِ وَ بُخَارَا

Egher ân turki Shirâzi bedest âred dili mârâ
Bekhâli hinduîsh bakshem Samarcand u Bok-
hârâra.

The mark ° placed above a consonant shows that the syllable ends with it, as سَمَرْقَنْدِي Samar-can-di *a native of Samarcand*; the first of which syllables is short, the second and third long by position, and the last long by nature: but this belongs to the prosody. These short vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed except Medda ~, Hamza ء, and Teshdid ّ; the two first of which are most common.

Medda above an ا gives it a very broad sound, as اُن aun: Hamza supplies the place of ي in words that end in ه; it therefore sometimes represents the article, as نَامَه nameï *a book*, or denotes the former of two substantives, as مَشْك نَافَه nafei mushk *a bag of musk*; or, lastly, it marks the second person singular in the compound preterite of a verb, as دَادِه دادēi, which would regularly be دَادِه اِي دادeh i *thou hast*

given. Teshdid shews a consonant to be doubled, as ط^س turreh *a lock of hair.*

The omission of the short vowels will at first perplex the student; since many words that are compounded of the same consonants, have different senses according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *sun, bird, mother*, which a Mahometan would write without any vowel, *sn, brd, mthr*; thus the Persian word بد *bd* may be pronounced like our *bud*.

Vau و and Ya ی are often used as consonants, like our *v* and *y*; thus, وان *Van a town in Armenia*; جوان *juvan juvenis, giovane, young*; یمن *Yemen, that province of Arabia which we call the happy*; خدایار *Khodayár, a proper name signifying the friend of God.* و before ا often loses its sound, as خوان *khán a table.*

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters, and restoring them after a short interval to their proper characters by the help of the al-

phabet. I shall close this section with a piece of Persian poetry written both in the Asiatick and European characters: it is an ode by the poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بدۀ ساقی می باقی کہ در جنت
نخواهی یافت
کنار آب رکناباد و گلگشت مصلاًرا

Bedéh fákéé meï bákée ke der jennet nek-
háhi yaft,
Kunári âbi rucnabád va gulghshéti musellára.

فغان کین لولیان شوخ شیرینکار شهر آشوب
چنان بردند صبر از دل کہ ترکان خوان
یغمارا

Fugán keïn lulián fhokhi fhiringári fhehrâ-
fhob
Chunán berdendi fábr az dil ke turkan khani
yagmára.

ز عشق ناتهام ما جہاں یار مستغنیست
بآب و رنگ و خال و خطّ چہ حاجت روی
زیبارا

Ze ešhki nátemámi má jemáli yári muštag-
ništ

Beáb u reng u khál u khatt che hájet ruyi
zibára.

حدیث از مطرب و می گو و راز دهر کمتر
جو

که کس نکشود و نکشاید بحکمت این
معمار

Hadís az mutreb u mei gú va rázi dehri
kemter jú

Ke kes nekshud u nekshaied behikmet ein
moammára.

من از آن حسن روزافزون که یوسف
داشت دانستم

که عشق از پرده عصمت برون ارد زلیخارا

Men az ân hufni ruzafzún ke yufuf dašti
daneštem

Ke ešhk ez perdéi íšmet berún ared zuleik-
hára.

نصیحت گوش کن جانا که از جان دوستتر
دارند

جوانان سعادتهند پند پیر دانارا

Nasíhet góshi kun iána ke az jân dostiter da-
rend

Juvánáni saádetmendi pendi péeri danára

بدم شغتي و خرسندم عفاك الله نكو
شغتي

جواب تلخ میزید لب لعل شکرخوارا

Bedem gufti va khursendem afák alla neku
gufti

Juvabi telkhi mizeibed lebi lâli shekerkhára.

غزل شغتي و در سفتي بيا و خوش
ببخوان حافظا

که بر نظم تو افشاند فلک عقد ثریا را

Gazel gufti va durr fufti beá va khosh buk-
hán Hafiz

Ke ber názmi to afsháned felek ikdi furiára.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as **لا** lam-elif, compounded of **ل** l and **ا** a, in the word **مفلا** mofella; but the most usual combinations are formed with **خ چ ح** which have the singular property of causing all the preceding letters to rise above the line, as **بخارا** nakchéer,

نخچه nakhára, تصحیح tas-héeh. The letters that precede م *m* are also sometimes raised.

The Arabick characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخي Niskhi, the تعلیق Tâlik, or *hanging*, and the شکسته Shekesteh, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâlik, which answers to the most elegant of our Italick hands. As to the Shekesteh, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

OF NOUNS; AND FIRST, OF GENDERS.

THE reader will soon perceive with pleasure a great resemblance between the Persian and

English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر *puser* *a boy*, کنیز *keneez* *a girl*, or are distinguished by the words نر *ner* *male*, and ماده *madé* *female*; as شیر *sheeri* *a lion*, ماده *sheeri* *madé* *a lioness*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق *mashuk* *a friend*, *amicus*, معشوقه *mashúka* *a mistress*, *amica*, as in this verse:

گل در بزمی بر کف و معشوقه بکامست

Flowers are in my bosom, wine in my hand;
and my mistress yields to my desire.

But in general, when the Persians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ه into ت; thus نعمة *nimet* *a benefit* is written نعت; and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable را to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, پسر *pufer a child.*

Dative and Acc. پسر را *puferra to a child or the child.*

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن *gul chiden to gather a flower, that is, any flower*; but when the noun is definite or limited, that syllable is added to it, as گل را چید *gulra chid he gathered the flower, that is, the particular flower.* There is no genitive case in Persian, but when two substantives of different meanings come together, a *kefra* or short *e* (ـه) is added in reading to the former of them, and the latter remains unaltered, مشک ختن *the musk of Tartary*, which must be read *mushke Khoten*. The same rule must be observed before a pronoun possessive; as پسر من *pufer men my child*: and before an adjective; as شمشیر تابناک *shemshire tabnak a bright scymitar*. If the first word ends in ل or و the letter ی is affixed to

it; as پاشا *pašha a pašha*, موصول *pašhá'ī*
Moušel the pašha of Moušel. میوها *mivaha*
fruits, شیرین *mivahá'ī shireen sweet*
fruits: if nouns ending in *z* come before other
 nouns or adjectives, the mark Hamza ^ء is added
 to them, as چشمه حیوان *cheshmé'ī heyván*
the fountain of life.

The other cases are expressed for the most
 part, as in our language, by particles placed be-
 fore the nominative, as

Vocative, ای پسر *ai puser O child*.

Ablative, از پسر *az puser from a child*.

The poets, indeed, often form a vocative case
 by adding *l* to the nominative, as ساقیا *sakia O*
cup-bearer, شاها *shaha O king*; thus Sadi uses
 بلبلا *bulbula* as the vocative of بلبل *bulbul a*
nightingale.

بلبلا مژده بهار بیار
 خبر بد بیوم باز بگذار

Bring, O nightingale, the tidings of spring;
 leave all unpleasant news to the owl.

In some old compositions the particle *مر*, *mer*
 is prefixed to the accusative case; as اورا دیدم *mer*
mer ora deedem I saw him; but this is either

obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an example of Persian nouns, as they answer to the cases in Latin:

گل *a rose, rosa.*

Singular.

Nom. گل *a rose, rosa.*

Gen. گل *of a rose, rosæ.*

Dat. گله *to a rose, rosæ.*

Acc. گل *the rose, rosam.*

Voc. ای گل *O rose, ô rosa.*

Poet. گله *O rose, ô rosa.*

Abl. از گل *from a rose, rosâ.*

Plural.

گلها *roses, rosæ.*

گلها *of roses, rosarum.*

گلها *to roses, rosis.*

گلها *the roses, rosas.*

ای گلها *O roses, ô rosæ.*

از گلها *from roses, rosis.*

ببیل *bulbul a nightingale.*

Singular.

Nom. and Gen. ببیل *a nightingale.*

Dat. and Acc. بلبلرا *to a nightingale.*

Voc. اي بلبل (Poet بلبل) *O nightingale.*

Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*

Dat. and Acc. بلبلانرا *to nightingales.*

Voc. اي بلبلان *O nightingales.*

Abl. از بلبلان *from nightingales.*

ساقی بیار باده که آمد زمان گل
تا بشکنیم توبه دگر در میان گل
حافظ وصال گل طلبی همچو بلبلان
جان کن فدای خاک ره باغبان گل

Boy, bring the wine, for the season of the rose approaches; let us again break our vows of repentance in the midst of the roses. O Hafiz, thou desirest, like the nightingales, the presence of the rose: let thy very soul be a ransom for the earth where the keeper of the rose-garden walks!

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar: such quotations will give some variety to a subject naturally barren and unpleasant; will serve as a specimen of the orien-

tal style; and will be more easily retained in the memory than rules delivered in mere prose.

OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter *ي* to a noun, which restrains it to the singular number; as گلي *guli a single rose*;

رقتم بباغ صبحدمي تا چينم گلي
آمد بگوش ناگهم آواز بلبلي

One morning I went into the garden to gather a rose, when on a sudden the voice of a nightingale struck my ear.

Without this termination گل *gul* would signify *roses* or *flowers* collectively, as

مي خواه و گل نشان کن

Call for wine, and scatter flowers around.

When a noun ends in *ز* the idea of unity is expressed by the mark Hamza, as چشمهٔ *cheshmei a single fountain*.

OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by

adding ان or ها to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmost precision. The names of animals form their plural in ان, as

گُرک gurk *a wolf*.

پِلَنک pelenk *a tyger*.

گُرکان gurkan *wolves*.

پِلَنکان pelenkan *tygers*.

but words which signify things without life make their plurals by the addition of the syllable ها, as

بال bal *a wing*.

ساحل fahil *a shore*.

بالها balha *wings*.

ساحلها fahilha *shores*.

Both these plurals occur in the following elegant distich.

شب تاریک و بیم موج و شرابی چنین
هایل

کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppresses us, and the whirlpool is dreadful! How should those, who bear light burdens on the shores, know the misery of our situation?

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in ها as well as in ان, as شتر *shütür a camel*, شترها *shütürha* and ان شتر *shütüran camels*; and on the other side the names of things sometimes have plurals in ان, as لب *leb a lip*, لبان *leban lips*.

Names of persons ending in ا or و form their plurals in يان, as دانا *dana a learned man*, دانايان *danayan learned men*; and those that end in ى are made plural by changing the last letter into گان, as پچه *peché an infant*, پچهگان *pechégan infants*; and sometimes by adding گان as a separate syllable; thus, فرشته *ferishte an angel*, فرشتهگان *ferishte gan angels*.

If the name of a thing ends in ى, the final letter is absorbed in the plural before the syllable ها, as خانه *khané a house*, خانها *khanha houses*.

In some modern Persian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the singular has a final ى.

Singular.

نوازش *nüwazîsh a favour*.

قلعة *kalat a castle*.

Plural.

نوازشات *nüwazîshat favours*.

قلعجات *kalajat castles*.

But these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabick substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *aib* *a vice*, عييبها *aibha* and عوايب *avaib* *vices*; قلعه *kalah* *a castle*, قلعهها *kalaha* and قلاع *kalaa* *castles*; نايب *nayib* *a viceroy*, plur. نواب *navab*, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruse with attention the Arabick grammar of Erpenius* before he attempts to translate a Persian manuscript.

* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabick odes and elegies, which they have explained in excellent notes: but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it *تر*, and superlative by adding *ترین*, as

خوب *khub fair*, خوبتر *khubter fairer*,
خوبترین
khubterin fairest.

Our *than* after a comparative is expressed by the preposition *از* *az*, as

بیاض روی تو روشنتر از رخ روز
سواد زلف تو تاریکتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

ماه نیکوست ولی روی تو زیباتر ازوست
سرود لجوست ولی قدّ تو دلجوتر ازوست

The moon is bright, but thy face is brighter than it; the cypress is graceful, but thy shape is more graceful than the cypress.

An adjective is sometimes used substantively, and forms its plural like a noun, as حکیمان

hhakiman *the wife*; if it be a compounded adjective, the syllables ان and را denoting the plural number and the oblique case, are placed at the end of it, as صاحبدل sahibdil *an honest man*; oblique صاحبدلرا sahibdilra; plural صاحبدیلان sahibdilan, oblique صاحبدلانرا sahibdilanra; as

فرو مانند پری رویان زآن عارض
خجل گشتند سمن بویان زآن کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

OF PRONOUNS.

The personal pronouns are these which follow;

من men *I.*

Sing. من men *I.*

Plur. ما ma *we.*

Obl. مرا merá *me.*

مارا mára *us.*

تو to *Thou.*

Sing. تو to *thou.*

Plur. شما shumá *you or ye.*

Obl. ترا *tura thee.*

شمارا *shumará you.*

او *He.*

Sing. او *he, she, or it.*

Plur. ایشان *ishán they.*

Obl. او را *óra him, her, or it.*

ایشانرا *ishánra them.*

The poets often use شان for ایشان, as

همی رقتم و کوفتم مغز شان
تہی کردم از پیکر نغز شان

I went, and bruised their helmets; I disfigured
their beautiful faces.

After a preposition او is often changed into
وي or و or اوي *oë*, as

چون شاه جهاندار بنمود روی
زمینرا ببوسید و شد پیش اوی

When the king of the world showed his face,
the general kissed the ground, and advanced
before him. *Ferdusi.*

Sometimes after the preposition ب *in*, the
letter د is inserted to prevent the hiatus, as
بدو *bedo* for باو *beö in it*; the same may be

observed of بدان bedân for بآن bēân *in that*,
 بدين bedeen for بآين *in this**.

The possessives are the same with the personals, and are distinguished by being added to their substantives; as

Sing. دل من dili men *my heart*.

دل تو dili to *thy heart*.

دل او or وي dili o *his or her heart*.

Plur. دلهاي ما dilhaï ma *our hearts*.

دلهاي شما dilhaï shuma *your hearts*.

Poet. تان

دلهاي ايشان dilhaï ishân *their hearts*.

Poet. شان

They are often expressed in the singular number by these final letters م em, ت et, and ش esh, and after an ا or ى by ام am, ات at, and اش ash: but after nouns ending in ا elif or و vau the letter ي ya is inserted before the finals
 as ش ت م

دل م dilem *my heart*.

دل ت dilet *thy heart*.

دل ش dilesh *his or her heart*.

* In the same manner and from the same motive the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses *tibid* for *tibi*.

Omne crede diem *tibid* illuxisse supremum.

جامهٔ ام jámei am *my robe*.

جامهٔ ات jámei at *thy robe*.

جامهٔ اش jámei ash *his or her robe*.

مویم mùim *my hair*.

مویت mùit *thy hair*.

مویش mùish *his or her hair*.

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by *ش* and *ت م*, as

خوشا شیراز و وضع بی مثالش
خداوندا نکه‌دار از زوالش

Joy be to Shiraz and its charming borders! O
heaven, preserve *it* from decay.

These oblique cases are joined to any word in the sentence which the poet finds convenient; thus in the couplet just quoted the pronoun *ش* *it* is added to *زوال*; so in the following distich, the dative of *تو thou*, is placed after the conjunction *گر* *if*.

بہی سجاده رنگین کن شرت پیر
مغان شوید

کہ سالک بیخبر نبود ز راه و رسم منزلها

Tinge the sacred carpet with wine, if the master

of the feast orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes; as

Nom. خودش or خویش
خویشتن or خوي
or خوي

Obl. خود را
خویشتن را

thus we may use

خود من *myself*.

خود تو *thyself*.

خود او *his* or *herself*.

خود ما *ourselves*.

خود شما *yourselves*.

خود ایشان *themselves**.

* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*; according to Locke's definition of it, "*Self* is that conscious thinking thing, which is sensible or conscious "of pleasure and pain, capable of happiness and misery:" if this

خود is also joined like the Latin *ipse* to every person of a verb, as

Singular.

خود آمدم *ipse veni.*

خود آمدي *ipse venisti.*

خود آمد *ipse venit.*

Plural.

خود آمديم *ipsi venimus.*

خود آمديد *ipsi venistis.*

خود آمدند *ipsi venerunt.*

The word خود seems to be redundant in the following beautiful lines of Sadi,

داني چه گفتم مرا ان بلبل سحري
تو خود چه آگهي كز عشق بيخبري

Dost thou know what the early nightingale said to me? "What sort of man art thou, that
"canst be ignorant of love?"

When خود is used as a pronoun possessive, it answers to the Greek *σφετερος*, and signifies *my, thy, our, your, his or her, and their*, according to

observation be just, the Arabs have exactly the same idiom, for their *نفسه في نهر* *soul*, answers precisely to our *self*, as *صبي رمي* "a boy threw *his self* into a river."

the person and number of the principal verb in the sentence; as in this couplet of Hafiz,

محرم راز دل شیدای خود
کس نمی بینم زخاص و عامرا

I see no man, either among the nobles or the populace, to whom I can trust the secret of my afflicted heart.

The demonstrative pronouns are the following:

این *this*.

Sing. این *this*.

Plur. اینان *these*.

or اینها

Oblique cases, اینرا

اینانرا

or اینهارا

آن *that*.

Sing. آن *that*.

Plur. آنان *those*.

or آنها

Oblique cases, آنرا

آنانرا

or آنها را

When این *een* is prefixed to a noun, so as to

form one word, it is frequently changed into ام
im, as امشب imsheb *to-night*;

تعالی الله چه دولت دارم امشب
که آمد ناکهان دلدارم امشب

Heaven! how great is my happiness this night!
for this night my beloved is come unexpect-
edly!

and امروز imrûz *to-day*;

روز عیش و طرب و عید صیامست امروز
کام دل حاصل و ایام بکامست امروز

“ This day is a day of mirth, and joy, and the
“ feast of spring ; this day my heart obtains
“ its desires, and fortune is favourable.”

The words آن and از آن prefixed to pronouns
personal, change them into *possessives*, and are
read with a short vowel, *ani to* or *ez ani to*, i. e.
thine, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph) the throne
of Egypt is *thine*.

The relatives and interrogatives are supplied
by the invariable pronouns که ke and چه che,
of which the former usually relates to persons,

and the latter to things: in the oblique cases of these pronouns the final *ه* is absorbed before the syllable *را*, as

Nom. *که* *who*.

چه *which*.

Obl. *را* *whom*.

چرا *which*.

چی and *کی* are interrogatives, and are very often joined to the verb *است*, as *کیست* *who is it?* *چیست* *what is it?*

یا رب آن شاهوش ماه رخ زهره جبین
در یکتای که و کوهر یکدانه
کیست

O heaven! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

کدام *kudám* is also an interrogative pronoun, as

میخواره و سرکشته و رندیم و نظر باز
وانکس که چنین نیست در این شهر
کدامست

We are fond of wine, wanton, dissolute, and

with rolling eyes; but *who* is there in this city that has not the same vices?

Our *soever* is expressed in Persian by هر or هران prefixed to the relatives, as

هر نکه and هر که *whosoever*.

هر آنچه and هر چه *whatsoever*.

OF VERBS.

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and but three changes of tense; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles می and هستن, or of the auxiliary verbs بودن *to be*, and خواستن *to be willing*. The passive voice is formed by adding the tenses of the verb substantive شدن to the participle preterite of the active; خوانده شد *it was read*. The inflexions of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

بودن *to be*,

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of persons in all tenses.

Indicative Mood, Present Tense.

Sing. ام *I am.*
اي *thou art.*
است *he is.*

Plur. ايم *we are.*
ايد *ye are.*
اند *they are.*

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial ا elif; as with pronouns,

Sing. منم *ego sum.*
تويي *tu es.*
اوست *ille est.*

Plur. مايم *nos sumus.*
شمايد *vos estis.*
ايشانند *illi sunt.*

With adjectives,

شادم *I am glad.*
شادي *thou art glad.*
شادست *he is glad.*

شادیم *we are glad.*

شادید *you are glad.*

شادند *they are glad.*

The negatives are formed by prefixing نه or ن, as نه ام *I am not*, &c. but نه است is commonly written نیست *there is not*, as

راهیست راه عشق که هیچش کناره
نیست

آنجا جز آنکه جان بسپارند چاره نیست

“The path of love is a path to which there is
“no end, in which there is no remedy for
“lovers, but to give up their souls.” *Hafiz.*

Second Present from the defective هستن *to be.*

Sing. هستم *I am.*

هستی *thou art.*

هست *he is.*

Plur. هستیم *we are.*

هستید *you are.*

هستند *they are.*

Preterite.

Sing. بودم *I was.*

بودی *thou wast.*

بود *he was.*

Plur. بوديم *we were.*

بوديد *you were.*

بودند *they were.*

Preterite Imperfect.

&c. مي بود مي بودي مي بودند

Compound Preterite.

Sing. بوده ام *I have been.*

بوده اي or نوده اي *thou hast been.*

بوده است *he has been.*

Plur. بوده ايم *we have been.*

بوده ايد *you have been.*

بوده اند *they have been.*

Preterpluperfect.

Sing. بوده شدم *I had been.*

بوده شدي *thou hadst been.*

بوده شد *he had been.*

Plur. بوده شديم *we had been.*

بوده شديد *you had been.*

بوده شدند *they had been.*

Future.

Sing. خواهم بود *I will be.*

خواهي بود *thou wilt be.*

خواهد بود *he will be.*

Plur. خواهيم بود *we will be.*

خواهيد بود *you will be.*

خواهند بود *they will be.*

Imperative.

Sing. باش or بو *be thou.*

باشد or باد *let him be.*

Plur. باشيم *let us be.*

باشيد *be ye.*

باشند *let them be.*

Subjunctive or Aorist.

Sing. باشم or بوم *I be.*

باشي or بوي *thou beest.*

باشد or بود *he be.*

Plur. باشيم or بويم *we be.*

باشيد or بويد *you be.*

باشند or بوند *they be.*

Potential.

Sing. بودمي *I would be.*

بودي *thou wouldst be.*

بودي *he would be.*

Plur. بوديمي *we would be.*

بوديدي *you would be.*

بودندي *they would be.*

Future Subjunctive.

Sing. بوده باشم *I shall have been.*

بوده باشي *thou shalt have been.*

بوده باشد *he shall have been.*

Plur. بوده باشیم *we shall have been.*

بوده باشید *you shall have been.*

بوده باشند *they shall have been.*

Infinitive.

Present, بودن by contraction بود *to be.*

Preterite, بودن شدن *to have been.*

Participles.

باشا *being.* بوده *been.*

شدن *to be,*

used in forming the Passive Voice.

Indicative Present.

Sing. مي شوم *I am.*

مي شوي *thou art.*

مي شود *he is.*

Plur. مي شويم *we are.*

مي شويد *you are.*

مي شوند *they are.*

Preterite.

Sing. شدم *I was.*

شدي *thou wast.*

شد *he was.*

Plur. شدیم *we were.*

شدید *you were.*

شدند *they were.*

Preterite Imperfect.

&c. می شد می شدی می شدم

Compound Preterite.

Sing. شده ام *I have been.*

شده ای or شده ء *thou hast been.*

شده است *he has been.*

Plur. شده ایم *we have been.*

شده اید *you have been.*

شده اند *they have been.*

Preterpluperfect.

Sing. شده بودم *I had been.*

شده بودی *thou hadst been.*

شده بود *he had been.*

Plur. شده بودیم *we had been.*

شده بودید *you had been.*

شده بودند *they had been.*

Future.

Sing. خواهم شد *I will be.*

خواهی شد *thou wilt be.*

خواهد شد *he will be.*

Plur. خواهیم شد *we will be.*

خواهید شد *you will be.*

خواهند شد *they will be.*

Imperative.

Sing. شو *be thou.*

شود *let him be.*

Plur. شويم *let us be.*
 شويد *be ye.*
 شوند *let them be.*

Subjunctive, or Aorist.

Sing. شوم *I be.*
 شوي *thou beest.*
 شود *he be.*
 Plur. شويم *we be.*
 شويد *you be.*
 شوند *they be.*

Infinitive.

شدن *to be.* شده بودن *to have been.*

Participles.

شوا *being.* شده *having been.*
 خواستن or خواهیدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*
 خواهي *thou wilt.*
 خواهد *he will.*
 Plur. خواهيم *we will.*
 خواهيد *you will.*
 خواهند *they will.*

The other tenses are formed like those of the regular verbs.

OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabick مصدر *másdar* or *the source*.

All regular infinitives end in *رسیدن*, as *رسیدن* to arrive, *نالیدن* to grieve, *ترسیدن* to fear.

The third person of the preterite is formed by rejecting *ن* from the infinitive, *رسید* he arrived, *نالید* he grieved, *ترسید* he feared.

گفتم مشر صبا زچین رسید
یا کاروان مشک ز راه ختن رسید

I said, is the zephyr breathing from the garden? or is a caravan of musk coming from Khoten?

The letter *ب* prefixed to this tense is often redundant, as *برد و گرفت جامه را* he took the mantle, and departed.

From the preterite is formed the imperfect tense by prefixing the particles *همی* or *می*, as *همی رسید* or *میر رسید* he was arriving.

In the third persons the imperfect tense is

sometimes expressed by adding *ي* to the preterite, as *نالیدني* *he was grieving*, *نالیدندي* *they were grieving*; this form is very common in prose, as

ب‌طرب و نشاط مشغول بودندي و نغمهٔ ترانه
از زبان چنگ و چغانه اشتماع نمودندي

“ They were immerfed in pleasure and delight,
“ and were constantly listening to the me-
“ lody of the lute, and of the cymbal.”

The same letter *ي* added to the first and third persons of the past tense forms the potential mood, as *نالیدمي* *I might, could, should*, or *would grieve*, *نالیديھي* *we might, &c. grieve*; so Ferdusi in a love-song,

شبي در برت گز بر آسودمي
سر فخر بر آسمان سودمي

“ If I could sleep one night on thy bosom, I
“ should seem to touch the sky with my ex-
“ alted head.”

and Hafiz,

آن طره که هر جعدش صد نافهٔ چین
ارزد

خوش بودي اگر بودي بويش از خو
شخوي

“Those locks, each curl of which is worth a
 “hundred musk-bags of China, would be
 “sweet indeed if their scent proceeded from
 “sweetness of temper.”

The participle preterite is formed from the infinitive by changing ن into ه, as رسیدہ *arrived*, پاشیدہ *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as ام پاشیدہ *I have sprinkled*, بودم پاشیدہ *I had sprinkled*, باشم پاشیدہ *I shall have sprinkled*, شدم پاشیدہ *I was sprinkled*.

هم جان بدان دو نرکس جادو سپرده ایم
 هم دل بدان دو سنبل هندو نهاده ایم

We have given up all our souls to those two
 enchanting narcissus's (eyes), we have placed
 all our hearts on those two black hyacinths
 (locks of hair).

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period; in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet:

فروغ جام و قدح نور ماه پوشیده
عذار مغیچکان راه آفتاب زده

“The brightness of the cup and the goblet ob-
scures the light of the moon; the cheeks
of the young cup-bearers steal the splen-
dour of the sun.”

In the ode from which this couplet is taken every distich ends with the word زده for *he struck*.

In composition the infinitive is contracted by rejecting *ن*, as *شد خواهم* *I will be*; so Hafiz,

نفس باد صبا مشک فشان خواهد شد
عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around; the old world will again be young.

This short infinitive is likewise used after impersonal verbs, as *کرد توان* *it is possible to do*; *باید کرد* *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد کوهر مقصود
خیال تست که این کار بیحواله برآید

“It is impossible to attain the jewel of thy

“ wishes by thy own endeavours; it is a vain
 “ imagination to think that it will come to
 “ thee without assistance.”

and the poet quoted in the history of Cazvini,

روزگار نامه کردار شماست
 بر آنجا کردار نیکو باید کماشت

“ The life of man is a journal, in which he
 “ must write only good actions.”

The imperative is regularly formed by throw-
 ing away the termination *یدن* from the infinitive,
 as *رس* *arrive thou*, from *رسیدن* *to arrive*: the
 letter *ب* is often prefixed to the imperative, as
بگو *say thou*; *بترس* *fear thou*; so Ferdufi in
 his noble satire against a king who had slighted
 him;

ایا شاه محمود کشور کشاي
 ز من تر نترسي بترس از خدای
 خيزيدي چرا خاطر تيز من
 نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if
 thou fearest not me, at least *fear* God! why
 hast thou inflamed my wrathful temper? dost
 thou not dread my blood-dropping sword?

It must be here observed, that the negatives نه and ز are changed in the imperative into مه and نه, as می پرس *do not ask*;

درد عشقي کشیده ام که می پرس
 زهر هجری چشیده ام که می پرس

“ I have felt the pain of love; *ask not* of whom:
 “ I have tasted the poison of absence; *ask*
 “ *not* from whom.”

Before verbs beginning with ا elif the letters بی and می, نی and ب are changed into میار, بیا, as before آر are used بیا *bring thou*, میار *do not bring*;

ساقیا ساغر شراب بیا
 یکدو ساغر شراب ناب بیا

“ Boy, *bring* a cup of wine; *bring* a few more cups of pure wine.”

کو شمع میارید در این جمع که امشب
 در مجلس ما ماه رخ دوست تهاست
 در مجلس ما عطر میامیز که جانرا
 هر دم ز سر زلف تو خوش بوی مشامست

“ Say, *bring* no tapers into our assembly, for
 “ this night the moon of my beloved's cheek

“ is at its full in our banquet; *sprinkle no*
 “ perfume in our apartment, for to our minds
 “ the fragrance that constantly proceeds from
 “ thy locks is sufficiently pleasing.”

The contracted participle used in compound epithets is exactly the same with the imperative, as انگیز *excite thou*, عشرت انگیز *mirth-exciting*; افروز *inflame thou*, شگفتی افروز *world-inflaming*, *Getiafrofe*, the name of a fairy in the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding ان, ا or نده to the imperative, as رسان رسانده *arriving*; which last participle is often used for a noun of action, as بازنده *a player*.

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from آی *come thou*, آیم *I may or will come*.

چو آفتاب می از مشرق پیاله بر آید
 زیبا عارض ساقی هزار لاله بر آید

“ When the sun of the wine shall rise from the
 “ east of the cup, a thousand tulips will
 “ spring from the garden of the cup-bearer’s
 “ cheek.”

By this affected, yet lively allegory, the poet

only means that "the cup-bearer will blush
"when he shall present the wine to the guests."

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;

بر دانایان رموز آگاهی و دقیقه یابان
حکمتهای آلهی واضح است که در هر عهد
و اوان که اوضاع جهان مختلف و پیریشان
و چرخ ستمگر بکام ستمکیشان گردد
خدایانند یکنانه که مدبر این کارخانه و مقرب
اوضاع زمانه است از فیض بی منتهای خود
سعادتند پیرا موید و در عرصه کیتی مبسوط
الید کند که بهر اهرام و رافت بالتیام
جراحات قلوب ستمدیدگان پردازد و
مذاق تنهای تلخ کامان زهر حوادث را
بشهد عدالت شیرین سازد

"It is evident to the discerning and intelligent
"part of mankind, that, whenever the affairs
"of the world are thrown into confusion, and
"fortune favours the desires of the unjust,

“ the great Disposer of events, in the effu-
 “ sion of his endless mercy, selects some for-
 “ tunate hero, whom he supports with his
 “ eternal favour: and whom he commands
 “ to heal with the balm of benevolence the
 “ wounds of the afflicted, and to sweeten
 “ the bitter draught of their misfortunes
 “ with the honey of justice.”

in which period the words کردن *kerded*,
 کند *kuned*, پردازد *perdázed*, and سازد
sázed, are the aorists of کردیدن *kerdiden*,
 کردن *kerden*, پرداختن *perdákten*, and
 ساختن *fakhten*, governed by the conjunction
 که *that*.

The present tense is formed by prefixing می
 or همی to the aorist, as میدانم *I know*,
 میدانی *thou knowest*, میداند *he knoweth*:

ای باد صبا بگذر آنجا که تو میدانی
 و احوال دلم به شو پیدا که تو میدانی

O gentle gale, pass by the place which *thou*
knowest, and disclose the secrets of my heart
 which *thou knowest*.

زین خوش رقم که بر گل رخسار
 میکشی

خط بر صحیفه گل کنار میکشی

With that sweet hue which *thou bearest* on the
 rose of thy cheek, *thou drawest* a line over
 the face of the garden-rose.

The particles *هي* and *مي* are sometimes
 joined to the verb, and sometimes separated
 from it, according to the pleasure of the writer,
 as

بعيش كوش كه تا چشم ميزني برهم
 خزان هميرسد و نوبهار مي كدرن

Pursue thy pleasures eagerly, for while thou
 canst close thine eye, the autumn is *approach-*
ing, and the fresh season is *passing* away.

The letter *ب* prefixed to the aorist restrains it
 to the future tense, as *برسم* *I will arrive*; thus
 Nakshebi in his work called *نامہ طوطي* or
The Tales of a Parrot, Night 35,

نخشيبي جدّ و جهد بايد كرد
 چونكه مردم بيار خود برسد
 هر كه در كارها كند جهدي
 عاقبت بر مراد خود برسد

O Nakshebi, a man who desires to enjoy his
 beloved must be active and diligent: whoever
 labours diligently in his affairs, *will* at last
 attain the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *porsiden to ask.*

Indicative Mood, Present Tense.

Sing. می پرسم *I ask.*

می پرسی *thou askest.*

می پرسد *he asks.*

Plur. می پرسیم *we ask.*

می پرسید *you ask.*

می پرسند *they ask.*

Simple Preterite.

Sing. پرسیدم *I asked.*

پرسیدی *thou askedst.*

پرسید *he asked.*

Plur. پرسیدیم *we asked.*

پرسیدید *you asked.*

پرسیدند *they asked.*

Compound Preterite.

Sing. پرسیده ام *I have asked.*

پرسیده ای *thou hast asked.*

or پرسیده

پرسیده است *he has asked.*

or پرسید است

- Plur. پرسیده ایم *we have asked.*
 پرسیده اید *you have asked.*
 پرسیده اند *they have asked.*

Preterite Imperfect.

- Sing. می پرسیدم *I was asking.*
 می پرسیدی *thou wast asking.*
 می پرسید *he was asking.*
 Plur. می پرسیدیم *we were asking.*
 می پرسیدید *you were asking.*
 می پرسیدند *they were asking.*

Preterpluperfect.

- Sing. پرسیده بودم *I had asked.*
 پرسیده بودی *thou hadst asked.*
 پرسیده بود *he had asked.*
 Plur. پرسیده بودیم *we had asked.*
 پرسیده بودید *you had asked.*
 پرسیده بودند *they had asked.*

First Future.

- Sing. بپرسم *I shall ask.*
 بپرسی *thou shalt ask.*
 بپرسد *he shall ask.*
 Plur. بپرسیم *we shall ask.*
 بپرسید *you shall ask.*
 بپرسند *they shall ask.*

Second Future.

- Sing. خواهم پرسید *I will ask.*
 خواهی پرسید *thou wilt ask.*
 خواهد پرسید *he will ask.*
 Plur. خواهیم پرسید *we will ask.*
 خواهید پرسید *you will ask.*
 خواهند پرسید *they will ask.*

Imperative.

- Sing. پرس or بپرس *ask thou.*
 پرسد *let him ask.*
 Plur. برسیم *let us ask.*
 پرسید *ask you.*
 پرسند *let them ask.*

Conjunctive, or Aorist.

- Sing. پرسم *I may ask.*
 پرسی *thou mayst ask.*
 پرسد *he may ask.*
 Plur. برسیم *we may ask.*
 پرسید *you may ask.*
 پرسند *they may ask.*

Potential.

- Sing. پرسیدمی *I might, &c. ask.*
 پرسیدی *thou mightst ask.*
 پرسیدی *he might ask.*

Plur. پرسیدیمی *we might, &c. ask.*

پرسیدیدی *you might ask.*

پرسیدندی *they might ask.*

Compound Future.

Sing. پرسیده باشم *I shall have asked.*

پرسیده باشی *thou shalt have asked.*

پرسیده باشد *he shall have asked.*

Plur. پرسیده باشیم *we shall have asked.*

پرسیده باشید *you shall have asked.*

پرسیده باشند *they shall have asked.*

Infinitive.

Present, پرسیدن *to ask, contracted پرسید*

Preterite, پرسیده بودن *to have asked.*

Participle.

Present, پرسان and پرسنده *asking.*

Preterite, پرسیده *asked or having asked.*

Passive Voice.

Indicative Present.

Sing. پرسیده می شوم *I am asked.*

پرسیده می شوی *thou art asked.*

پرسیده می شود *he is asked.*

Plur. پرسیده می شویم *we are asked.*

پرسیده می شوید *you are asked.*

پرسیده می شوند *they are asked.*

Preterite.

Sing. پرسیده شدم *I was asked.*
 پرسیده شدی *thou wast asked.*
 پرسیده شد *he was asked.*

Plur. پرسیده شدیم *we were asked.*
 پرسیده شدید *you were asked.*
 پرسیده شدند *they were asked.*

Preterpluperfect.

Sing. پرسیده شده بودم *I had been asked.*
 پرسیده شده بودی *thou hadst been asked.*
 پرسیده شده بود *he had been asked.*

Plur. پرسیده شده بودیم *we had been asked.*
 پرسیده شده بودید *you had been asked.*
 پرسیده شده بودند *they had been asked.*

Aorist.

Sing. پرسیده شوم *I may be asked.*
 پرسیده شوی *thou mayst be asked.*
 پرسیده شود *he may be asked.*

Plur. پرسیده شویم *we may be asked.*
 پرسیده شوید *you may be asked.*
 پرسیده شوند *they may be asked.*

Second Future.

Sing. پرسیده خواهم شد *I shall be asked.*
 پرسیده خواهی شد *thou shalt be asked.*
 پرسیده خواهد شد *he shall be asked.*

Plur. پرسیده خواهیم شد *we shall be asked.*
 پرسیده خواهید شد *you shall be asked.*
 پرسیده خواهند شد *they shall be asked.*

Infinitive.

Present, پرسیده شدن *to be asked.*
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing نه or
 ن to the affirmative in all the tenses, as

Sing. ندانم نمی *I do not know, nescio.*
 ندانی نمی *thou dost not know, nescis.*
 نداند نمی *he does not know, nescit.*
 Plur. ندانیم نمی *we do not know, nescimus.*
 ندانید نمی *you do not know, nescitis.*
 ندانند نمی *they do not know, nesciunt.*

ندانم از چه سبب رنگ آشنای نیست
 سہی قدان سیہ چشم ماہ سپہارا

*I know not why the damsels, tall as cypresses,
 with black eyes, bright as the moon, have
 not the colour of love. Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian,

was anciently formed from the infinitive by rejecting the termination *یدن* eeden; for originally all infinitives ended in *دن* den, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into *تن* ten, and by degrees the original infinitives grew quite obsolete: yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb, may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian *پهلوی*, which has the same relation to the modern *داری* or Persick, as the Icelandick has to the Danish, and the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratusht or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Ro-

man; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes: the old infinitives may be found by adding *یدن* eeden to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting *دن* or *تن*

Infin.	Imper.	Aorist.
<i>آختن</i> <i>to draw a sabre</i>	آخ	آخم
<i>آژدن</i> <i>to sow together</i>	آژ	آژم
<i>آزاردن</i> <i>to rebuke</i>	آزار	آزارم
<i>اغوشتن</i> <i>to embrace</i>	اغوش	اغوشم
<i>اغیشتن</i> <i>to cut</i>	اغیش	اغیشم
<i>افشاردن</i> <i>to speak idly</i>	افشار	افشارم
<i>افشاندن</i> <i>to sprinkle</i>	افشان	افشانم
<i>افشردن</i> <i>to press</i>	افشر	افشرم
<i>افکندن</i> <i>to throw</i> or <i>اوکندن</i> <i>down.</i>	افکن	افکنم

Infin.	Imper.	Aorist.
آکندن <i>to fill</i>	آکن	آکنم
آوردن <i>to bring</i>	آور and آر	آرم & آورم
تافتن <i>to tinge, to weave</i>	باف	بافم
بردن <i>to bear</i>	بر	برم
پروردن <i>to educate</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم
خواندن <i>to read</i>	خوان	خوانم
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ریستن <i>to buz</i>	ریس	ریسم
سپردن <i>to resign</i>	سپر	سپرم
	and سپار	and سپارم
ستردن <i>to shave</i>	ستر	سترم
شاندن <i>to comb</i>	شان	شانم
شکافتن <i>to cleave</i>	شکاف	شکافم
شکردن <i>to hunt.</i>	شکر	شکرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشردن } <i>to press</i>	فشار and فشر	فشرم and فشارم
افشردن }		

Infin,	Imper,	Aorist,
فکندن } <i>to throw</i> for افکندن }	فکن	فکنم
شکزاردن <i>to perform</i>	شکار	شکارم
کستردن <i>to strow</i>	کستر	کسترم
کشتن <i>to kill</i>	کش	کشم
کشفتن <i>to scatter</i>	کشوف	کشوفم
لاندن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشانیدن <i>to fix</i>	نشان	نشانم
هیشتن } <i>to lay down</i> and هوشتن }	هیش	هیشم

II.

Irregulars that change و into ای

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن } <i>to increase</i> or فزودن }	افزای or افزای	افزایم or افزایم
آلودن <i>to defile</i>	آلای	آلایم

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود *sleepy, drowned in sleep.*

آلودن <i>to besmear</i>	آلای	آلایم
پالودن <i>to strain</i>	پالای	پالایم

Infin.	Imper.	Aorist.
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستای	ستایم
سودن <i>to stroke</i>	سای	سایم
فرمودن <i>to command</i>	فرمای	فرمایم
نمودن <i>to show</i>	نمای	نمایم
کشودن and کشادن } <i>to open</i>	کشای	کشایم

III.

Irregulars that change ف into ب or و

آشودن or آشفتن } <i>to disturb</i>	آشوب	آشوبم
تافتن <i>to inflame</i>	تاب	تابم
دریافتن <i>to understand</i>	دریاب	دریابم
سقتن <i>to bore</i>	سنب	سنبم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتاب	شتابم
شکفتن <i>to blossom</i>	شکيب	شکيبم
فریفتن <i>to deceive</i>	فريب	فريم
کوفتن <i>to smite</i>	کوب	کوبم
نهفتن <i>to lie hid</i>	نهبن	

I have never met with this strange imperative.

یافتن <i>to find</i>	یاب	یابم
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Infin.	Imper.	Aorist.
رفتن <i>to go</i>	رو	روم
کافتن <i>to dig</i>	كاو	كاوم
گفتن <i>to say</i>	گو	گویم
	and گوي	
شنفتن <i>to hear</i>	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آمیز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پرهیختن <i>to beware</i>	پرهیز	پرهیزم
پختن <i>to boil</i>	پز	پزم
بیختن <i>to sift</i>	بیز	بیزم
پیختن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم

Infin.	Imper.	Aorist.
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare</i>	ساز	سازم
سپوختن <i>to prick</i>	سپوز	سپوزم
سوختن <i>to burn</i>	سوز	سوزم
گذاختن <i>to melt</i>	گذاز	گذازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذداشتن	گذر	گذرم
or گذشتن	گذار	گذارم
to leave, pass	and	
گماشتن <i>to loose, dismiss</i>	گمار	گمارم

VI.

Irregulars that reject س

Infin.	Imper.	Aorist,
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn</i>	آزاي	آرايم
بايستن <i>to be necessary</i>	باي	بايم
پايستن <i>to accept</i>	پاي	پايم
پيراستن <i>to deck</i>	پيراي	پيرايم
جستن <i>to seek</i>	جوي	جويم
دانستن <i>to know</i>	دان	دانم
رستن <i>to grow</i>	روي	رويم
زستن <i>to live</i>	زي	زيم
شستن <i>to wash</i>	شوي	شويم
گرستن <i>to weep</i>	گري	گريم
مانستن <i>to resemble</i>	مان	مانم
نگرستن <i>to view</i>	نگر	نگرم

VII.

Irregulars in ين

آفریدن <i>to create</i>	آفرين	آفرينم
چیدن <i>to gather</i>	چين	چينم
دیدن <i>to see</i>	بين	بينم
گزیدن <i>to choose</i>	گزین	گزینم

VIII.

Irregulars in یر that reject ف

Infinitive	Imperative	Aorist
پذیرفتن <i>to accept</i>	پذیر	پذیرم
گرفتن <i>to take</i>	گیر	گیرم

IX.

Irregulars that change س into ز

جستن <i>to leap</i>	جه	جهم
رستن <i>to be delivered</i>	ره	رهم
خواستن <i>to be willing</i>	خواه	خواهم
کاستن <i>to lessen</i>	کاه	کاهم

X.

Irregulars that change س into ن or ند

برنشتن <i>to ascend</i>	برنشین	برنشینم
بستن <i>to bind</i>	بند	بندم
پیوستن <i>to join</i>	پیوند	پیوندم
شکستن <i>to break</i>	شکن	شکنم
نشاستن <i>to cause to sit down</i>	نشان	نشانم
نشستن <i>to sit down</i>	نشین	نشینم

XI.

Irregulars that add ی

زادن <i>to be born</i>	زای	زایم
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Infin.	Imper.	Aorist.
کادن <i>to carefs</i>	کاي	کایم
کشادن <i>to open</i>	کشاي	کشایم

XII.

Irregulars that reject ادن

افتادن <i>to fall</i>	افت	افتم
ایستادن <i>to stand</i>	ایست	ایستم
فرستادن <i>to send</i>	فرست	فرستم
نهادن <i>to place</i>	نه	نهم

XIII.

Irregulars not reducible to any class.

آمدن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آي	آیم
بودن <i>to be</i>	باش	باشم
خاستن <i>to rise</i>	خیز	خیزم
دادن <i>to give</i>	ده	دهم
زدن <i>to strike</i>	زن	زنم
ستدن and ستاشتن } <i>to take</i>	ستان	ستانم
سرشتن <i>to mix</i>	سریش	سریشم
کردن <i>to do</i>	کن	کنم
کنشتن and کسیختن } <i>to break</i>	کسیل	کسیلم

Infinitive.	Imperative.	Aorist.
کندن <i>to rot</i>	کند	کندم
مردن <i>to die</i>	میر	میرم
نیشتن and نوشتن } <i>to write</i>	نویس	نویسم

Example of an irregular verb.

یافت *yāften to find. Contracted infinitive* یافتن

Present Tense.

Sing.	می یابم <i>I find.</i>
	می یابی <i>thou findest.</i>
	می یابد <i>he finds.</i>
Plur.	می یابیم <i>we find.</i>
	می یابید <i>you find.</i>
	می یابند <i>they find.</i>

Preterite,

Sing.	یافتم <i>I found.</i>
	یافتی <i>thou foundest.</i>
	یافت <i>he found.</i>
Plur.	یافتیم <i>we found.</i>
	یافتید <i>you found.</i>
	یافتند <i>they found.</i>

Future, or Aorist.

Sing.	می یابم <i>I shall or may find.</i>
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يابي *thou shalt or mayst find.*

يابند *be shall or may find.*

Plur. ياييم *we shall or may find.*

يابيد *you shall or may find.*

يابند *they shall or may find.*

Imperative.

ياب or يباب *find thou.* يابيد *find you.*

Participles.

Present, يابا or ياب *finding.*

Preterite, يافته *having found.*

آن به که ز صبر رخ نتابم
باشد که مراد دل ببایم

It is better for me not to turn my face from patience; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words; as انگیز *mirth-exciting*, from *عشرت* which in Arabick signifies *mirth*, and the participle of انگیزختن *to excite*: but of these elegant compounds I shall speak at large in the next section.

OF THE COMPOSITION

AND

DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دلغریب* *heart-alluring*, or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*; or, lastly, by placing one substantive before another, as *گل‌عذار* *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a grace to our poetry,

yet in general the genius of our language seems averse to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Persian epithet, which answers to the Greek ἐλκωπις, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Montague's translation * *stag-eyed* is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul effhân *shedding flowers*.

دُر افشان durr effhân *sprinkling pearls*.

گهر افشان goher effhân *scattering gems*.

تغ افشان teeg effhân *brandishing a scymitar*.

خون افشان khôn effhân *dropping blood*.

دل آزار dil azâr *afflicting the heart*.

جان آزار jân azâr *wounding the soul*.

تاب افکن tâb efkén *darting flames*.

بِیخ افکن beekh efkén *tearing up roots*.

سنگ افکن seng efkén *casting stones*.

کوه افکن côh efkén *throwing down mountains*.

مرد افکن merd efkén *overthrowing heroes*.

عنبر آکین amber âghéen *full of ambergris*.

* See her Letters from Constantinople.

سرور آتشین *surûr aghéen full of pleasures.*

مراود آور *murâd avér fulfilling our desires.*

دل اور *dil avér stealing hearts.*

جهان آرا *jehân arâ* } *adorning the world.*
& عالم آرا *alem arâ*

مجلس آرا *mejlis arâ gracing the banquet.*

دل آرا *dil arâ rejoicing the heart.*

دل آرام *dil arâm giving rest to the heart.*

نبرد آزما *nebêrd azmâ experienced in battle.*

روح آسا *rûh asâ appeasing the spirit.*

جان آسا *jân asâ giving rest to the soul.*

خون آلود *khon alûd sprinkled with blood.*

غبار آلود *gubar alûd covered with dust.*

خطا آلود *khatâ alûd stained with crimes.*

روح افزا *ruh efzâ refreshing the spirit.*

بہجت افزا *bihjet efzâ increasing cheerfulness.*

شهر آشوب *shehr ashôb disturbing the city;*

elegantly applied to *beauty*, to which likewise the poets give the following epithet,

روز افزون *rûz efzûn increasing daily.*

سر افراز *ser efrâz raising his head.*

گردن افراز *gerden efrâz exalting his neck.*

عالم افروز *alem efrûz* } *enlightening the world.*
or جهان افروز *jehân efrûz*

گیتی افروز giti efrûz *inflaming the universe.*

معرکه افروز mârikeh efrûz *kindling the fight.*

بوستان افروز boştân efrûz *inflaming the garden:*
a beautiful epithet for the anemone.

دانش آموز dânişh amûz *skilled in science.*

کار آموز kar amûz *expert in affairs.*

مژده آمیز muzhdeh amees *mixed with joyful tidings.*

This participle آمیز is used in a great variety of compounds.

راحت آمیز ráhet amees *giving rest.*

ستم آمیز sitem amees *full of threats.*

شهد آمیز shehd amees *mixed with honey.*

رنگ آمیز reng amees *mixed with colours,*
that is, deceitful.

پرتو انداز pertu endáz *darting rays.*

دهشت انداز dehshet endáz *striking with fear.*

اتش انداز atesh endáz *casting out fire.*

تیر انداز teer endáz *shooting arrows.*

ظلمت اندوز zulmet endûz *gathering darkness,*
an epithet of the night.

عبرت اندوز ibret endûz *attracting wonder.*

التفات انگیز iltifât engeez *exciting respect.*

خلوص انگیز khulûs engeez *promoting sincerity.*

انگیز fitne engeéz *raising a tumult.*

خجالت انگیز khejlet engeéz *causing blushes to rise.*

خفقان انگیز khefekán engeéz *making the heart beat.*

ارشان انگیز irshád engeéz *producing safety.*

مردم اوبار merdum ôbár *devouring men.*

جان آفرین jân afereén *that created the soul.*

دل بر dil ber *a ravisher of hearts.*

سایه پرور sáyeh pervér *bred in the shade,*

an epithet for an ignorant young man who has not seen the world.

علماء پرور ulema pervér *cherishing learned men.*

تن پرور ten pervér *nourishing the body.*

عشق باز ishik báz *sporting with love.*

پوزش پذیر puzish pezeér *accepting an excuse.*

ترانه پرداز turáneeh perdáz *composing tunes, a musician.*

سخن پرداز sekhun perdáz *composing sentences, an orator.*

نقل بند nekil bend *compiling narratives, an historian.*

عدو بند adu bend *that enslaves his enemies.*

فتنه بیز fitne beéz *spreading sedition.*

اتر بیز atar beéz *shedding perfume.*

نادره پیرا nádereh peerâ *collecting memorable events.*

آسمان پیوند asomân peyvend *reaching the sky.*

آلیم تاب alem tâb *inflaming the world, an epithet of the sun.*

دو لتجوی deuletjûi *wishing prosperity.*

گل چین gul cheen *gathering roses.*

شکوفه چین shukûfeh cheen *cropping flowers.*

سخن چین fekhun cheen *collecting words, an informer.*

سحر خیز feher kheez *rising in the morning.*

خوشخوان khoosh khân *sweetly singing.*

جهاندار jéhandâr *possessing the world.*

نکته دان nukteh dân *skilful in subtleties.*

خرده بین khurdeh been *seeing minute objects.*

سخن ران fekhun rân *lengthening his discourse.*

کامران kamrân *gaining his desires.*

خون ریز khûn reez *shedding blood.*

شکر ریز sheker reez *dropping sugar.*

شهر ریز goher reez *scattering jewels.*

اشک ریز alhk reez *shedding tears.*

غمزدā ghemzedâ *dispersing care.*

زدا zulmet zedâ *dispelling darkness.*

رهزن rahzén *infesting the way, a robber.*

سحر ساز fih̄r sâz *preparing enchantments.*

دلستان dilsitân *ravishing hearts.*

دلسوز dilsûz *inflaming the heart.*

جان شكار jan shikâr *a hunter of souls.*

عمر شكاف umr shikâf *destroying life.*

صف شکن fef shikén *breaking the ranks.*

انجم شمار enjûm shumâr *equal to the stars in number.*

كار شناس kar shînâs *skilful in business.*

شكر فروش sheker furûsh *selling sugar.*

خود فروش khôd furûsh *boasting of himself.*

ناظر فریب nazér fereéb *deceiving the beholder.*

جگر گداز jiger gudâz *melting the heart.*

صمّا گداز summa gudâz *dispelling a calamity.*

ضیا کستر zeyâ kufter *spreading light.*

عالمگیر alem geer *subduing the world.*

دلگشا dilkuṣhâ *rejoicing the heart.*

کشور کشا kishver kuṣhâ *conquering provinces.*

اورنگ نشین aurung nisheen *sitting on a throne.*

ویرانه نشین viranéh nisheen *inhabiting a desert.*

رهنما rehnûmâ *showing the way.*

غریب نواز ghereeb nuvâz *kind to strangers.*

بربط نواز berbut nuvâz *tuning a harp.*

کامیاب kâm yâb *that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روی khob rûyi *with a beautiful face.*

پاکیزه خوی pakeezeh khûi *having pure intentions.*

خوشخوی khoûh khûi *of a sweet disposition.*

پاکدامن pakdâmen *with unblemished virtue.*

خوب آواز khob avâz *with a pleasing voice.*

خوب رایحه khob rayhe *with a pleasant scent.*

خوش الحان khoûh elhân *with sweet notes;*

an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست دگر بستانرا
میرسد مزده گل بلبل خوش الحانرا

The brightness of youth again returns to the bowers; the rose sends joyful tidings to the nightingale with sweet notes.

خوش رفتار *khosh reftâr walking gracefully.*

شیرینکار *shireenkâr with gentle manners.*

دهن شیرین *shireen dihen with a sweet mouth.*

سیاه چشم *fiah cheshm black-eyed.*

The compounds of this form are very numerous, and may be invented at pleasure.

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی *peri ruyi* } *with the face of an*
 پری پیکر *peri peyker* } *angel.*

پری رخسار *peri rukhsâr with the cheeks of*
an angel.

جہشید کلاه *Gemshid kulâh with the diadem*
of Gemshia.

دارا حشمت *Dara hishmet with the troops of*
Darius.

سیمین ساق *fimeen sâk with legs like silver.*

شکر لب *sheker leb with lips of sugar.*

طوطی گفتار *tuti guftâr talking like a parrot.*

غنچه لب *guncheh leb with lips like rose-buds.*

سمن بوی *femen bûyi with the scent of jessamine.*

سمن بر *femen ber with a bosom like jessamine.*

گلرخ gulrokh *with cheeks like roses.*

گلروي gulrui *with a rosy face.*

مشکبوي muskh buyi *with the scent of musk.*

ياقوت لب yakût leb *with lips like rubies.*

شیر دل sheer dil *with the heart of a lion.*

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماه روي مشکبوي دلکشي
جان فرای دلغریبی مهوشي

A damsel with a face like the moon, scented like musk, a ravisher of hearts, delighting the soul, seducing the senses, beautiful as the full moon.

The particle هم hem *together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

همایشان hemâshiyân *of the same nest.*

هماهنگ hemâheng *of the same inclination.*

همبزم hembezm *of the same banquet.*

همپيستر *hempiſter lying on the ſame pillow.*

همخوابه *hemkhâbeh ſleeping together.*

همدم *hemdem breathing together, that is,*
very intimately connected.

The particles *نا not*, *کم little*, and *بي with-*
out, are placed before nouns to denote privation,
as *نا اميد ná umeéd hopeleſs*, *نا شناس ná ſhinâs*
ignorant, *نا شكفته ná ſhukûfteh a roſe not yet*
blown; *کم بها kembeha of little value*, *کم عقل*
kem akil with little ſenſe; *بي باک bee bâk*
fearleſs, *بي امان bee amân mercileſs*: this par-
ticle is often joined to Arabick verbals, as *بي*
تامل bee tâmmul inconfiderate, *بي ترتيب bee*
terteeb irregular.

Example.

بعد ازین نام ترا در هر کجا خواهم نوشت
بي حقيقت بي مروت بي وفا خواهم
نوشت

Henceforth, wherever I write thy name, I will
write *false, unkind, and faithleſs.*

Names of agents are generally participles
active in *نده*, as *سازنده fazendeh a compoſer*;
or they are formed by adding *گر ger*, *گار gâr*,
or *بان bân*, to a ſubſtantive, as *زرگر a gold-*
ſmith, *قلمکار a writer*, *باغبان a gardener.*

Nouns of action are often the same with the third person preterite of a verb, as *و خرید* *buying and selling*, *آمد و شد* *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations *سار* *sár*, *کین* *keen*, *مند* *mend*, *ناک* *nák*, *وار* *var* or *ور* *ver*, as *شرمسار* *bashful*, *غمگین* *sorrowful*, *دانشمند* *learned*, *زهرناک* *venomous*, *امیدوار* *hopeful*, *جانور* *having life*.

The Arabick words *ذو* *zu*, *صاحب* *fahyb*, and *اهل* *ehl* prefixed to nouns form likewise adjectives of possession, as *ذو جلال* *majestick*, dignitate præditus, *صاحب جمال* *beautiful*, venustate præditus, *اهل حکمت* *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabick, some as proper names and titles of chiefs and princes, and others as epithets or constant adjuncts to substantives; such are the names *شجاع الدوله* *Shujaheddoula*, *نجم الدوله* *Nejmeddoula*, *شمس الدوله* *Shemseddoula*, *سراج الدوله* *Serâjeddoula*, which signify in Arabick *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, *زبدة المملك* *Zubdatulmulk* *the flower of the kingdom*; in the same manner they

feldom mention the province of *بنگالہ* Bengála without adding, by way of epithet, *جنت البلاد* jennetulbelâd *the paradise of regions*, an Arabick title given to that province by *آورنگ زیب* Aurengzeeb.

Some adjectives are formed from nouns by adding *ین* as *آتشین* fiery, *زرین* golden, *زمردین* made of emeralds.

The termination *انه* added to substantives forms adverbs that imply a kind of fimilitude, as *داناiane* prudently, *like a prudent man*, *مردانه* courageously, *like a man of courage*.

Adjectives of fimilitude are formed by adding *آسا* afa, *سا* fa, or *وش* vesh, to substantives, as *مشك آسا* amber afa *like ambergris*, *سا* like musk, *جنت آسا* like paradise; *سحر سا* like magick; *غنچه وش* like a rose-bud, *قمر وش* or *مهوش* like the moon.

Some adjectives and adverbs are formed by nouns doubled with the letter *ل* elif between them, as *لبالب* up to the brim, *سراسر* from the beginning to the end, *رنگارنگ* or *گونگون* many-coloured.

Example.

روضه ماء نهرها سلسال
دوچه سجع طبرها موزون

ان پر از لاله‌های رنگارنگ
و این پر از میوه‌های گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two first lines of this tetrastich are in pure Arabick.

The termination فام *fām*, as well as گون *goon*, denotes colour, as گل‌فام or گلگون *rose-coloured*, زمرد فام *emerald-coloured*.

From the compounds above mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding ی, as

شرمسار *bashful*,
دانشمند *learned*,
سیاه *black*,
شرمساری *bashfulness*,
دانشمندی *learning*.
سیاهی *blackness*.

If the adjective end in *z* the abstract is made by changing *z* into کی, as بیکانه *new*, بیکانگی *novelty*.

Other abstracts are made either by adding ار

to the third person of the past tense, as دیدار *sight*, گفتار *speech*, رفتار *motion*; or by adding ش to the contracted participle, as استایش *rest*, ستایش *praise*, آزمایش *temptation*.

The letter ا elif added to some adjectives makes them abstract nouns, as گرم *warm*, گرمی *warmth*.

Nouns denoting the place of any thing are formed by the terminations استان *istán*, دان *dán*, زار *zár*, گاه *gah*, or جا *já*, as

نگارستان *negaristán* * *a gallery of pictures.*

بهارستان *behâristán* *the mansion of the spring.*

گلستان *gulistán* *a bower of roses.*

شکردان *shekerdân* } *a chest of sugar.*
 or شکرستان *shekeristán* }

سنبلیستان *sumbulistán* *a garden of hyacinths.*

شیرستان *sheeristán* *the country of lions.*

* The five first of these names are the titles of as many excellent books: the Beharistán and Gulistán are poetical compositions by Jâmi and Sâdi; the Negaristán is a very entertaining miscellany in prose and verse; and the Shekerdân is a miscellaneous work in Arabick upon the history of Egypt: as to the Sumbulistán, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called *Λειμῶν* *چهزار* *a meadow*; and Apostolius com-

plied an *Ἰωνία* *بنفشه زار* *a garden of violets*, or a collection of proverbs and sentences.

جنیستان ginnistân *fairy-land.*

گلزار gulzâr *a bed of roses.*

لالہزار lalehzâr *a border of tulips.*

عبادتگاه ibâdetgâh *a place of worship.*

خاب جا khab já *the place of sleep, a bed.*

The learner must remember, that when these compounds are used as distinct substantives, the termination ان of the plural, and را of the oblique case, must be added to the end of them, as

Sing. Nom. شیرین دهن } *a girl with sweet*

Obl. شیرین دهنرا } *lips.*

Plur. Nom. شیرین دهنان } *girls with sweet*

Obl. شیرین دهنانرا } *lips.*

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles. The verbs chiefly used in the first sort of composition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نمودن *to show*, گزشتن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن *ikrâr kerden to confess.*
 انتظار کردن *intizâr kerden to expect.*
 رجوع کردن *rujû kerden to return.*
 تمام کردن *temâm kerden to complete.*
 پر کردن *por kerden to fill.*
 ترك کردن *terk kerden to leave.*
 طلوع کردن *tulû kerden to rise (oriri).*

Thus Hafiz,

صبحست ساقيا قدحي پر شراب كن
 دور فلک درنگ ندارد شتاب كن
 خورشيد مي زمشرف ساغر طلوع كرد
 شر بر ك عيش ميطلبي ترك خواب كن

It is morning; boy, *fill* the cup with wine: the
 rolling heaven makes no delay, therefore
hasten. The sun of the wine *rises* from the
 east of the cup: if thou seekest the delights
 of mirth, *leave* thy sleep.

هجوم آوردن *hujûm âverden to assault.*
 یاد آوردن *yâd âverden to remember.*
 عجب داشتن *ajeb dashten to wonder.*
 معذور داشتن *mâzûr dashten to excuse.*
 حسد بردن *hefed berden to envy.*
 اعتقاد بردن *itikâd berden to believe.*

خوردن *ghemm khorden to grieve.*

سوکند خوردن *seugend khorden to swear.*

روشن ساختن *rúshen sakhten to enlighten.*

تر ساختن *ter sakhten to moisten.*

التفات نمودن *iltifát numûden to esteem.*

مدهوش گشتن *medhûsh geshten to be astonished.*

غمناک گردیدن *gemnák gerdíden to be afflicted.*

پدید آمدن *pedeed âmeden to appear.*

احسان دیدن *ihsan deeden to be benefited.*

پرورش یافتن *perverish yâften to be educated.*

قرار گرفتن *kerár gríften to be confirmed.*

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *نعره زدن* *nâreh zeden to call aloud*, *فکر فرمودن* *fikr fermûden to consider*; thus *Gelâleddîn Rúzbehár*,

تا بحمد تو نعره زد بلبل
همه گوشم چون درخت گل

While the nightingale sings thy praises with a loud voice, I am all ear like the stalk of the rose-tree.

and Hafiz,

فکر معقول بغرما کل بیخار کجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدن *der âmeden to enter.*

در آوردن *der âverden to carry in.*

در خواستن *der khâsten to require.*

در یافتن *der yâsten to understand.*

بر آمدن *ber âmeden to ascend.*

بر گشتن *ber geshten to return.*

بر آسودن *ber âsúden to rest.*

باز داشتن *baz dashten to with-hold.*

فرو آمدن *furúd âmeden to descend.*

واپس داشتن *vâpes dashten to detain.*

سر دادن *fer dáden to banish, to confine to a place.*

In the present tense of a compound verb the particle *می* is inserted between the two words of which it is composed, as *پر کردن to fill.*

Sing. *پر می کنم I fill.*

پر می کنی thou fillest.

پر می کند he fills.

Plur. پر مي کنيم *we fill.*

پر مي کنيد *you fill.*

پر مي کنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنا را
که سر بکوه و بیابان تو داده مارا

“ O western breeze, say thus to yon tender
“ fawn, thou hast confined us to the hills and
“ deserts.”

where سر دادن the preterite of *confine*, *reléguer*, is separated by three words. The noun سر has a number of different senses, and is therefore the most difficult word in the Persian language; it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention*, &c. and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabick, which may be called *causals*; they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

تابانیدن and تابانیدن *to shine.*
to cause to shine.

رسیدن *to arrive.* رسانیدن *to cause to arrive, to bring.*

یارب آن آهوی مشکین بختن باز رسان
و آن سہی سرو خرامان بچمن باز رسان

O heaven! *bring* that musky fawn back to Khoten; bring back that tall waving cypress to its native garden.

OF PERSIAN NUMBERS.

THE numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them:

۱	ا	یک yek	one.
۲	ب	دو du	two.
۳	ج	سه feh	three.
۴	د	چهار chehar	four.
۵	ه	پنج penge	five.
۶	و	شش shehsh	six.
۷	ز	هفت heft	seven.
۸	ح	هشت hesht	eight.
۹	ط	نه nuh	nine.

۱۰	ي	ده deh	ten.
۱۱	يا	يازده yázdeh	eleven.
۱۲	يب	دوازده duázdeh	twelve.
۱۳	بيج	سیزده fizdeh	thirteen.
۱۴	يد	چهارده chehardeh	fourteen.
۱۵	په	پانزده panzede	fifteen.
۱۶	يو	شانزده shanzede	sixteen.
۱۷	بزر	هفده hefdeh	seventeen.
۱۸	بيج	هشده hefhdeh	eighteen.
۱۹	بط	نوزده nuzdeh	nineteen.
۲۰	ک	بیست beest	twenty.
۲۱	کا	بیست و یک beestyek	twenty-one.
۳۰	ل	سی fee	thirty.
۴۰	م	چهل chehel	forty.
۵۰	ن	پنجاه penjâh	fifty.
۶۰	س	ششت sheht	sixty.
۷۰	ع	هفتاد heftâd	seventy.
۸۰	ف	هشتاد hehtâd	eighty.
۹۰	ص	نود navéd	ninety.
۱۰۰	ق	صد fad	a hundred.
۲۰۰	ر	دو صد dûfad	two hundred.
۳۰۰	ش	سی صد seefad	three hundred.
۴۰۰	ت	چهار صد cheharfad	four hundred.
۵۰۰	ت	پان صد panfad	five hundred.
۶۰۰	خ	شش صد shehfad	six hundred.
۷۰۰	ذ	هفت صد heftfad	seven hundred.

۸۰۰	هشتصد	heshtfad	<i>eight hundred.</i>
۹۰۰	نهصد	nuhsad	<i>nine hundred.</i>
۱۰۰۰	هزار	hezar	<i>a thousand.</i>
۱۰۰۰۰	ده هزار	deh hezar	<i>ten thousand.</i>
۱۰۰۰۰۰	صد هزار	fad hezar	<i>a hundred thousand.</i>
	or لک	lac	

ORDINALS.

نخست	nukhuft	<i>first.</i>
دوم	duum	<i>second.</i>
سیوم	fium	<i>third.</i>
چهارم	chehárum	<i>fourth.</i>
پنجم	penjum	<i>fifth.</i>

All the other ordinals are formed in the same manner, by adding م to the cardinal numbers.

ADVERBS.

بسیار	besíar	<i>much.</i>	اندک	endek	<i>little.</i>
اینجا	eenjá	<i>here.</i>	آنجا	ânjá	<i>there.</i>

جان نیز اگر فرستم آنجا
آن تکفه مختصر چه باشد

If I could send my soul to that place, how trifling a present would it be!

از اینجا ez eenjá hence.

اینسو eensú *hither*.

کجا cuja *where or whither*.

هر کجا که her cuja ke *wheresoever*.

بیرون beerún *without*.

از آنجا ez ânjá *thence*.

آنسو ânsú *thither*.

از کجا ez cuja *whence*.

درون derún
or اندرون enderún } *within*.

نوازنده بلبل بباغ اندرون

کرازنده آهو براغ اندرون

The nightingales were warbling in the garden,
and the fawns were sporting on the hills,

فرو forú } *below*. بالا bálá *above*.
or فرود forúd }

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdád }
سحرگاه fehérgah } *in the morning*.
or سحر feher }

شامگاه shamgáh *in the evening*.

دی dee *yesterday*.

پیش peish *before*.

اکنون eknún *now*.

چون chûn *when.*

فردا ferdá *to-morrow.*

پس pes *after.*

آنگاه angâh *then.*

هماندم hemândem *directly.*

هرگز herkez *ever.*

هنوز henúz *yet.*

تا tá *until.*

باري báree *once.*

هم hem *also.*

هرگز نه herkezhneh *never.*

بعد از آن bâd ez an *afterward.*

همیشه hemeifheh *always.*

دیگر بار deigerbah *again.*

نیز neez *even.*

The following fix adverbs are nearly fynonymous, and signify *as, like, in the same manner as;*

همچو hemchú,

چنین cheneén,

چنانچه chenáncheh,

همچون hemchún,

همچنین hemcheneén,

چنانکه chenánkeh.

کو cú *where?*

چند chend *how many?*

چه از بهر ez behri che *on what account?*

چون chún *how?*

اینک eenek *behold!*

مگر megher *perhaps.*

هم hem } *together.*
and بهم behem }

چرا cherá *wherefore?*

چگونه chegúneh *how or what.*

کاش cásh *would!*

مبادا mebáda *lest by chance.*

تنها تنها *alone.*

CONJUNCTIONS.

و u or va *and.*

یا ya *or.*

هم hem, or نیز neez *also.*

اگر egher, or اگر gher *if.*

اگرچه eghercheh, گرچه ghercheh *though.*

اما emma, لیکن leiken, بل bel, بلکه belkeh *but.*

هرچند herchend, هرچندکه herchendkeh *although.*

بنابرین benabereén *therefore.*

که keh *since.*

مگر megher *unless.*

پس pes *then, moreover.*

زیرا zéra *because*.

جز júz *except*.

PREPOSITIONS.

از ez or ز *from, by, of*.

پس pes *after*.

به beh, or ب be, joined to the noun, *in, to*.

با ba *with*.

پهلوی pehlevi *near*.

برای berái, بجہت bejehet *for*.

از جہت ez jehet, از بہر ez behr *on account of*.

میان meián *between*.

فروہ forúd *beneath*.

زبر zeber *above*.

ابر aber, or بر *upon*.

پیش peish *before*.

بی bé *without*.

در der *in*.

سوی súi *toward*.

زیر zeér *under*.

نزد nazd *near*.

INTERJECTIONS.

ایا eiá, ایہا ayoha *oh!*

دریغ or دریغا dereega *alas!*

آہ âh *ah!*

Thus in the tale of the merchant and the parrot
by Gelaleddin Rúmi,

اي دريغا و اي دريغا واي دريغ
كانچنان ماهي نهان شد زير مبيغ

Alas ! alas ! that so bright a moon should be
hidden by the clouds !

فغان fugán and افسوس efsús are likewise
interjections that express grief: thus in a te-
traftich by the sultan Togrul Ben Erflan,

ديروز چنان وصال جان فروزي
و امروز چنين فراق عالم سوزي
افسوس كه بر دفتر عهرم ايام
آترا روزي نويسد اينرا روزي

Yesterday the presence of my beloved delighted
my soul; and to-day her absence fills me
with bitterness; alas ! that the hand of for-
tune should write joy and grief alternately in
the book of my life !

This great hero and poet was the last king of
the Seljukian race : he was extremely fond of
Ferdusi's poetry, and in the battle in which he
lost his life, he was heard to repeat aloud the
following verses from the Shahnáma :

چو برخاست از لشكر كش كرد
رخ نامداران ما كشت زرد

من این کرز یکنخم برداشتم
 سپهرا هم انجای بگذاشتم
 خروشی برآورد اسبم چو پیل
 * زمین شد پریشان چو دریای نیل

When the dust arose from the approaching
 army, the cheeks of our heroes turned pale;
 but I raised my battle-ax, and with a single
 stroke opened a passage for my troops: my
 steed raged like a furious elephant, and the
 plain was agitated like the waves of the Nile.

* These lines are quoted by d'Herbelot, p. 1029, but they are
 written differently in my manuscript of Ferduſi, which I have here
 followed.

OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher,

از بهر چه آمده اشکر آمده که علم اولین
و آخرین بیاموزی این راه روا نیست این
همه خالف داند و اگر آمده که اورا جویی
آنجا که اول قیام بر گرفتاری او خود آنجا
بود *

Wherefore *art thou come*? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to seek him, know that where *thou* first *wast fixed*, there *he was present*.

yet it is remarkable, that many Arabick plurals are considered in Persian as nouns of the singu-

* See the *Bibliothèque Orientale*, p. 950.

lar number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دي
اوراق حيات ما ميگردد طي

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs ميگردد in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as روز هزار يك *a thousand and one days*.

نسيم زلفت اشكر بگذرد بتربت حافظ
زخاك شالبدش صد هزار لاله بر آيد

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand flowers will spring* from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, الف ليلة و ليلة *a thousand and one nights*. In Arabick too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the

feminine gender, for the Arabick verbs have distinct genders like nouns, as

خَرَّتْ الْاَنْهَارُ وَالْاَغْصَانُ مَالَتْ لِلْسَّجُودِ

The rivers murmured, and the branches were bent to adore their Maker.

فَاضَتْ اَقْداحُهُمْ كَاَحْدَاتِي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in را after them, as

اَشْكُرْ اَنْ تَرْكَ شيرَازِي بَدَسْتُ اَرَدَ دَلْ مَارَا
بُخَالْ هَنْدُوِيْشْ بَخْشَمْ سَمَرْتَنْدْ وَ بَخَارَارَا

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been observed (see page 201) that the را is omitted if the noun be indefinite or general, جام پر کن *fill a cup*; but that it is inserted, if the thing be particular and limited, جام را پر کرد *he filled the cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بَلِي هَرْ جَا كِه شَوْد مِهْر اَشْكَارَا
سَهَارَا چَرْ نِهَانْ بُوْدَنْ چِه يَارَا

Yes! whenever the fun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجیل بسیارست و منفعت صبر
و سکون بیشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* *a beautiful face*, *بوي گل* *the scent of a rose*; but if this order be inverted a compound adjective is formed, as *روي خوب گلبي* *fair-faced, rose-scented*.

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

* Soha is the Arabick name for a very small and obscure star in the constellation of the Great Bear.

گر بدانستی که فرقت تو
 اینچنین صعب باشد و دل‌سوز
 از تو دوری نجستی یکدم
 وز تو غایب نبودمی یکروز

If I had known that thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

شنوده‌ام که دو کبوتر با یکدیگر در
 آشیانهٔ همساز و در کاشانهٔ همراز نه از غبار
 اغیار بر خاطر ایشان کردی و نه از محنت
 روزگار در دل ایشان دردی

I have heard that two doves lived together in one nest, and whispered their secrets in one chamber; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts.

پرده داری میکند در قصر قیصر عنکبوت
 بومی نوبت * میزند بر کنبد افراسیاب

* *نوبت* is an Arabick word signifying a turn, a change, a watch, excubæ; hence *نوبت زدن* in Persian, and *نوبت*

The spider holds the veil *in* the palace of Cæsar;
the owl stands sentinel *on* the watch-tower of
Afrasiab.

These are the principal rules that I have collected for the Persian language; but rules alone will avail but little, unless the learner will exemplify them in his own researches: the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

چالپق in Turkish, signify *to relieve the guards by the sounds of drums and trumpets*. This office is given by the poet to the owl, as that of پردہ دار or chamberlain is elegantly assigned to the spider. Some copies have نوحه instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

اورده اند که دهقاني باغي داشت خوش
 و خرم و بوستاني تازه تر از گلستان ارم
 هواي آن نسيم بهار را اعتدال بخشيدى و
 شهامه ريحان روح فزايش دماغ جانرا معطر
 ساختى

نظم

گلستاني چو گلزار جواني
 گلشن سیراب آب زندگاني
 بوي عندليبش عشرت انگيز
 نسيم عطر سايش راحت آميز

و بر يك گوشه چمنش گلبنى بود تازه تر
 از نهال كامراني و سرافرازتر از شاخ شجره
 شادمانى هر صبح بر روي گلبن گل
 رنگين چون عذار دلفريبان نازك خوي
 و رخسار سمنبران ياسمين بوي بشكفتي و
 باغبان با آن گل رعا عشق بازي آغاز
 نهوده شكفتي

A literal translation of the foregoing Fable.

THE GARDENER AND THE NIGHT-
INGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

VERSES.

A bower like the garden of youth, a bed of roses bathed in the waters of life, the notes of its nightingales raising delight ; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose bush fresher than the shrub of desire, and more lofty than the branch of the tree of mirth. Every morning on the top of the rose bush the rose bloomed, coloured like the cheek of heart-alluring damsels with gentle minds, and the face of lily-bosomed maids scented like jessamine. The gardener began to show an extreme fondness for these excellent roses, and said,

بیت

گل بزیر لب نهیدانم چه میگوید که باز
 بلبلان بی نوارا در فغات می آورد
 باغبان روزی بر عادت معهود بتماشای
 گل آمد بلبل دید نالان که روی در
 صحیفه گل می مالید و شیرازه جلد
 زرنکار اورا بهنقار تیز از یکدیگر می
 کسینخت

بیت

بلبل که بگل درنکرد مست شود
 سر رشته اختیارش از دست شود

باغبان پریشانی اوراق گل مشاهده نموده
 گریبان شکیبای بدست اضطراب چاک زده
 و دامن دلش بخار جگردوز بیقراری
 دراویخت روز دیگر همان حال وجود گرفت
 و شعله فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاده

روز سیوم بحرکت منقار بلبل

A DISTICH.

I know not what the rose says under his lips,
that he brings back the helpless nightingales
with their mournful notes.

One day the gardener according to his established custom went to view the roses; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he see the rose, becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses

AN HEMISTICH.

added another scar to the scar which he had before.

The third day, by the motion of the nightingale's bill,

ع
گل بتاراج رفت و خار بهاند

خارخاري از آن بلبل در سينه دهقان
پديد آمده دام فريبي در راه وي نهاد و
بدانه حيل اورا صيد کرده در زندان قفس
محبوس ساخت بلبل بيدل طوطي وار زبان
بکشاد و گفت اي عزيز مرا بچه موجب
حبس کرده از چه سبب بعقوبت من ماييل
شده اثر صورت بجهت استماع نغمات من
کرده خود اشيانه من در بوستان تست دم
سحر طربخانه من اطراف گلستان تست و
اشر معني ديشکر بخيال گذرانیده مرا از
ما في الضمير خود خبر ده دهقان گفت
هيچ ميداني که بروزگار من چه کرده و مرا
بهفارت يار نازنين چند بار از ده سزاي آن
عمل بطريق مکافات همين تواند بود که تو
از دارو ديار مانده و از تفرج و تماشا مهجور
شده در گوشه زندان مي زاري و من هم
در هجران کشيده و درد فراق جانان
چشيده در کلبه احزان مي نالم

AN HEMISTICH.

the roses were plundered, and the thorns only remained.

Then the resentment caused by the nightingale broke out in the breast of the gardener, he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a parrot, and said, Oh, Sir, for what cause hast thou imprisoned me? for what reason hast thou resolved to distress me? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my musick; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabick phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favorite rose? it is right that thy action should be requited, and that thou being separated from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

بیت

بنال بلبل اگر با منت سر یاریست
 که ما دو عاشق زاریم و کار ما زاریست
 بلبل گفت ازین مقام درگذرو بر اندیش
 که من بدین مقدار جریمه که کلي را پریشان
 کرده ام محبوس گشته ام تو که دلي را
 پریشان می سازی حال تو چون خواهد بود

نظم

کند کرده ز روی قیاس
 هست به نیکی و بدی حق شناس
 هر که نکوی کند آتش رسید
 و هر که بدی کرد زیانش رسید

این سخن بر دل دهقان کارگر آمده
 بلبل را آزاد کرده بلبل زبانی بازادی کشاد
 و بگفت چون با من نکوی کردی بحکم
 هل جز! الاحسان الا الاحسان مکافات آن
 باید کرد بدان که در زیر درخت که
 ایستاده آفتابه است پر از زردارو در حواجج
 خود صرف کن دهقان آن محل را بگاوید
 و سخن بلبل درست یافت گفت ای بلبل

A DISTICH OF HAFIZ.

Mourn, O nightingale ! if with me thou regrettest the loss of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder?

VERSES.

He that formed the sky by exact measure,
knows the right rewards for good and evil ;
whoever does well, good will come to him ;
and if he does ill, evil will attend him.

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done me this service according to the sentence (in the Alcoran), Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold ; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true ; he then

عجب که آفتاب زرا در زیر زمین می بینی
و دام در زیر خاک ندیدی بلبل گفت تو
آفراندانسته که

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای آلهی نزول یابد دیده بصیرت را
نه روشنی ماند و نه تدبیر و خرد نفع
رساند

faid, O nightingale ! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the spring upon the ground !

The nightingale faid, Dost thou not know that (an Arabick sentence) when fate descends, caution is vain ?

AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by وحیدی Vahîdi, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز or the iambick measure, بحر رمل or the trochaick measure, and بحر هزج a metre that consists chiefly of those compounded feet which the ancients called *ἑπιπυρίας*, and which are composed of iambick feet and spondees alternately, as *ămātōrēs pŭellārŭm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

ببوی نافۀ کاخر صبا زان طره بکشاید
زجعد زلف مشکینش چه تاب افتاد در
دلها

Běbūi nā | fēi kākher | sēbā zān tūr | rē
 būcshāyēd
 Zi jādi zūl | fī mūshkīnēsh | chī tāb ūftād |
 ū dēr dīlhā.

When the zephyr disperfes the fragrance of
 those musky locks, what ardent desire in-
 flames the hearts of thy admirers !

They sometimes confift of fourteen fyllables in
 this form,

---o|o---|---o|o---

as

تا غنچه خندانست دولت بکه خواهد داد
 ای شاخ گل رعنا از بهر که میرویی

Tā ghunchē | ěkhēdānēt | dēvlēt bē | kē
 khāhēd dād

Aī shākhī | gūlī rānā | ēz bēhrī | kē mīrūyī

Ah ! to whom will the smiling rose bud of thy
 lips give delight? O sweet branch of a tender
 plant! for whose use dost thou grow?

or in this,

---o|o---o|o---o|o---

as

گوشم همه بر قول نی و نغمت چنگست
 چشمم همه بر لعل تو و کردش جامست

Gōshēm hě | mě bēr kŭlī | něy ū nāgmă | tī
chēnguēſt

Chēſhmēm hě | mě bēr lālī | tō ū ghērdě |
ſhī jāmēſt

My ear is continually intent upon the melody of
the pipe, and the soft notes of the lute: my
eye is continually fixed upon thy rubied lip,
and the circling cup.

This kind of measure is not unlike that which
Sappho uses in those elegant lines quoted by
Hepheſtion,

Γλυκεια ματερ, οὔτοι δυναμαι κρεκειν τον ιστον
Ποθω δαμεισα παιδος βραδιναν δι' Αφροδιταν.

which he scans thus,

Γλυκεια μα | τερ, οὔτοι δυ | ναμαι κρεκειν | τον ιστον
Ποθω δαμει | σα παιδος βρα | διναν δι' Α | φροδιταν.

Other lyric verses contain thirteen syllables in
this form,

· · · · | · · · · | · · · · | · · · ·

as

صبا به تهنیت پیر میفروش آمد
که موسم طرب و هیش و ناز و نوش آمد

Sēbā bē tēh | neītī peēr | ī meīfōrōſh | āmēd
Kē mūsīmī | tārbū eīſh | ū nāzū nōſh | āmēd

The zephyr comes to congratulate the old
keeper of the banquet-house, that the season

of mirth, joy, wantonneſs, and wine is coming.

or,

---|---|---|---

as

صبا بلطف بشكو آن غزال رعنا را
كه سر بكوه و بيابان تو داده مارا
Sēbā bēlūtf | bōgōū ān | gāzālī rā | nārā
Kē sēr bēcōūh | vā byābān | tō dādēī | mārā

This couplet has been translated in another part of the grammar. See p. 274.

The Persians sometimes use a measure consisting of trochees and spondees alternately, like these verses of Catullus and Aristophanes,

Cras amet qui nunquam amavit, quique amavit
cras amet.

Ὅστις ἡμῶν τὰς Ἀθηνᾶς ἐκκατωφεύκας βουν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد
Aber āzari ber āmed badi neurúzi vazeed

The vernal clouds appear, the gales of the
pleasent season breathe.

But the most common Persian verse contains eleven syllables, as

چونكه گل رفت و گلستان درگذشت
 نشنوي زان پس زبلبل سرگذشت

Chúnkeh gul rest va gulistán derguzesht
 Neshenvi zan pes zebulbul ferguzesht

When the roses wither, and the bower loses its
 sweetness, you have no longer the tale of the
 nightingale.

In this last measure are written all the great
 Persian poems, whether upon heroick or moral
 subjects, as the works of Ferdúsi, and of Jámi,
 the Bostan of Sadi, and the Mesnavi of the ex-
 cellent Geláleddin. This sort of verse answers
 to our common heroick rhyme, which was
 brought to so high a degree of perfection by
 Pope, and which the English poets will do well
 to retain, instead of adopting the less harmonious
 measures of other nations.

I have dwelt the longer upon the different
 sorts of verse used in Persia, because there are
 few books or even common letters written in
 the Persian language, which are not interspersed
 with fragments of poetry; and because all the
 Persian verses must be read according to the
 pauses of scanſion: thus the following elegant
 couplet quoted by Menínki,

تبا در چين هر تاري بود زلف ترا صد
 چين

که سازي بر شل سوي زسنبل پوده چين
بر چين

must be pronounced,

Tebader ché | ne her tareé | buved zulfee |
tera fad cheén

Ke fazee bér | guleé fureé | zefumbul pú |
de cheen ber cheén

with a strong accent upon every fourth syllable; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to their prosody, nothing can be more easy and simple; their vowels | elif, و vau, and ي ya are long by nature; the points, which they commonly suppress, are naturally short; and every short syllable that ends with a consonant is long by position; as شیراز Shīrāz, سنبل sūmbūl, دهان dēhān, سمن sēmēn: but the Persians, like other poets, have many licences; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

ولي افتاد مشکلا vē.ī āftādū mūshkīlā,
and کجا دانند حال ما cūjā dānēndī hālī mā.

They also shorten some long syllables at pleasure by omitting the vowels | elif, و vau, and ي

ya; thus بیرون beērūn, which is a spondee, becomes an iambick foot when it is written برون bērūn: in the same manner دگر is used for دیشگر and بدن for بودن. The omission of ا elif is more common; so ره is put for راه, and افشان for فشان, as in this beautiful couplet,

می خواه و کلفشان کن از دهر چه
 میجویی
 این گفت سحرگاه کل بلبل تو چه
 مشکویی

“ Call for wine, and scatter flowers around;
 “ what favour canst thou expect from for-
 “ tune?” so spake the rose this morning; O
 nightingale! what sayest thou to her maxim?

In which lines کلفشان is used for لافشان *shedding flowers*, and سحرگاه for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the مصراع or *hemistich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty. I shall not set down these examples

at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

گل نچیند کسی که کارد خار

He that plants thorns will not gather roses.

بیت A DISTICH.

کاروان رفت و تو در خواب و بیابان
در پیش

گجا روی ره ز که پرسی چکنی
چون باشی

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?

رباعي A TETRASTICH.

هنکام سپیده دم خروس سحری
دانی ز چه رو همی کند نوحه گری
یعنی که نهودند در اینه صبح
کز عمر شبی گذشت و تو بیخبری

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خواهي كه نباشي بغم ورنج قرين
 بشنو سخن پاكتر از درّ ثمين
 از دشمن آزرده تغافل منماي
 و ز صاحب كبر و كينه ايمن منشين

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* a *fragment*; as this elegant fable of Sadi on the advantages of good company:

كلي خوشبوي در حيام روزي
 رسيد از دست محبوبي بدستم

بدو شرفتم که مشکي يا عنبري
 که از بوي دلاويز تو مستم
 بشکفتا من گل ناچيز بودم
 وليکن مدتي باشل نشستم
 کمال همنشين در من اثر کرد
 و کر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay*. I took it, and said to it, "Art thou musk or "ambergris? for I am charmed with thy de- "lightful scent." It answered, "I was a "despicable piece of clay; but I was some "time in the company of the rose; the "sweet quality of my companion was com- "municated to me; otherwise I should have "been only a piece of earth, as I appear "to be."

When both lines of each couplet rhyme together through a whole composition, it is called *مثنوي* as in the following examples :

چنين است آيين کردندۀ دهر
 نه لطفش بود پايدار و نه تهر

* *گل خوشبوي* ghili khošbūi, a kind of *unctuous clay*, which the Persians perfume with essence of roses, and use in the baths instead of soap.

نه پرورد کس را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration: she exalts no one whom she does not at last oppress; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود
ز مشک و ز عنبر سرشته نبود
بداد و دهش یافت آن نیکویی
تو داد و دهش کن فریدون تویی

The happy * Feridún was not an angel; he was not formed of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاکرو بود
که با پاکیزه روی در شرو بود

* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of فرخ ^{فرخ} HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

چنين خواندم كه در دريائي اعظم
 بگردابي درافتادند باهم
 چو ملاح آمدش تا دست گيرد
 مبادا كاندر آن سختي بپيرد
 همي گفت از ميان موج تشوير
 مرا بگذار و دست يار من گير
 درين گفتن جهان بروي دراشت
 شنيدندش كه جان مي داد و مي گفت
 حديث عشق از آن بطل منيوش
 كه در سختي كند يار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; "Leave me, and take the hand of my beloved." The whole world admired him for that speech; and when he was expiring he was heard to say; "Learn not the tale of love from that wretch who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatick poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Cassideh often turns upon lofty subjects, and the Gazal comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامی Jāmi and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand

the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد
 بی باده بهار خوش نباشد
 طرف چمن و طواف بستان
 بی صوت هزار خوش نباشد
 رقصیدن سرو و حالت گل
 بی لاله عذار خوش نباشد
 با یار شکر لب گلاندام
 بی بوس و کنار خوش نباشد
 باغ گل و مَلّ خوشست اما
 بی صحبت یار خوش نباشد
 هر نقش که دست عقل بندد
 بی نقش و نثار خوش نباشد
 جان نقد محقرست حافظ
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved; the spring is not sweet without wine.

The borders of the bower, and the walks of the

garden, are not pleasant without the notes of the nightingale.

The motion of the dancing cypress and of the waving flowers is not agreeable without a mistress whose cheeks are like tulips.

The presence of a damsel with sweet lips and a rosy complexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can devise are not agreeable without the brighter hues of a beautiful girl.

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatick custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money نشار nisár, and him who collects it نشار چین nisár cheen.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 196.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradise the sweet banks of our Rocnabad, or the rosy bowers of our Mofellâ.

Alas! these wanton nymphs, these fair deceivers, whose beauty raises a tumult in our city, rob my heart of rest and patience, like the Turks that are seizing their plunder.

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the fingers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended; may Heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come, sing them sweetly: for Heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many eastern proper names into our stanzas.

I have endeavoured, as far as I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands music, will perceive that the Asiatick numbers are capable of as regular a melody as any air in Metastasio.

A PERSIAN SONG.

Sweet maid, if thou wouldst charm my sight,
And bid these arms thy neck infold;

That rosy cheek, that lily hand
 Would give thy poet more delight
 Than all Bokhára's vaunted gold,
 Than all the gems of Samarcand.

Boy, let yon * liquid ruby flow,
 And bid thy pensive heart be glad,
 Whate'er the frowning zealots say:
 Tell them their Eden cannot show
 A stream so clear as Rocnabad,
 A bow'r so sweet as Mofelláy.

Oh! when these fair, perfidious maids,
 Whose eyes our secret haunts infest,
 Their dear destructive charms display,
 Each glance my tender breast invades,
 And robs my wounded soul of rest,
 As Tartars seize their destin'd prey.

In vain with love our bosoms glow;
 Can all our tears, can all our sighs
 New lustre to those charms impart?
 Can cheeks where living roses blow,
 Where nature spreads her richest dyes,
 Require the borrow'd glows of art?

Speak not of fate—ah! change the theme,
 And talk of odours, talk of wine,

* *لعل مذاب* a melted ruby is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.

Talk of the flow'rs that round us bloom :
'Tis all a cloud, 'tis all a dream;
To love and joy thy thoughts confine,
Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,
That ev'n the chaste Egyptian dame*
Sigh'd for the blooming Hebrew boy:
For her how fatal was the hour,
When to the banks of Nilus came
† A youth so lovely and so coy!

But ah! sweet maid, my counsel hear;
(Youth should attend, when those advise
Whom long experience renders sage).
While musick charms the ravish'd ear,
While sparkling cups delight our eyes,
Be gay; and scorn the frowns of age.

What cruel answer have I heard!
And yet, by heav'n, I love thee still:
Can aught be cruel from thy lip?
Yet say, how fell that bitter word
From lips which streams of sweetness fill,
Which nought but drops of honey sip?

Go boldly forth, my simple lay,
Whose accents flow with artless ease,

* Zuleikha, Potiphar's wife.

† Joseph, called by Persians and Arabians Jusuf.

Like orient pearls at random strung;
Thy notes are sweet, the damsels say,
But, oh, far sweeter, if they please
The nymph for whom these notes are sung!

END OF THE GRAMMAR.

A CATALOGUE

OF

THE MOST VALUABLE BOOKS

IN

THE PERSIAN LANGUAGE.

Oxf. The Publick Libraries at Oxford.

Par. The Royal Library at Paris.

Lond. The British Museum at London.

Priv. The Collections of private Men.

HISTORY.

کتاب روضة الصفا تصنيف امير خواند شاه

The garden of purity, by Mirkhond.—A general history of Persia in several large volumes.
Oxf. Priv.

اکبر نامه ابو فضل

The history of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

کتاب آیین اکبری

A description of the Indian empire, written by the order of Sultan Acber by a society of skilful men.—A translation of this book would

be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire. *Oxf.*

واقعات بابري

The actions of Sultan Baber; written either by himself, or under his inspection.—This book contains a minute account of that prince's wars, and a natural history of his dominions. *Oxf.*

تاریخ کشمیر

The history of Cashmir, by a native of that extraordinary country.—A very curious and entertaining work. *Oxf.*

تاریخ عالم ارای عباسی

The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاریخ گزیده

The select chronicle.—This work is an excellent

history of Persia, and has been translated into Arabick and Turkish. *Oxf.*

خلاصة الاخبار

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لب التواريخ

The heart of histories.—A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.—A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.

تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Persian poets, by Devletshah of Samarcand. *Par.*

تاريخ جهانگشا يا تاريخ نادري من كلام
ميرزا مهدي

The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

POETRY.

شاه نامه فردوسي

Shah Náme. A collection of heroick poems on the ancient histories of Persia, by Ferdusi. See the Treatise on Oriental Poetry, in Vol. VIII. *Oxf. Priv.*

کلیات خاقانی

The works of Khakáni, a sublime and spirited poet. *Oxf. Priv.*

دیوان حافظ

The odes of Hafiz: see the treatise above-mentioned. *Lond. Oxf. Par. Priv.*

کلیات سعدی

The works of Sadi; containing گلستان or *the bed of roses*, بوستان or *the garden*, and ملبعات or *the rays of light*. The two first of these excellent books are very common; but I have not seen the last: they are all upon moral subjects, and are written with all the elegance of the Persian language. *Oxf.*

کلیات احلی

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.

شبع و پروانه *the taper and the moth*, a poem.

کتاب تصايد *a book of elegies*.

کتاب غزليات *a book of odes*.

کليات جامي

The works of Jâmi; containing, among others,
سلسلة الذهب *the chain of gold*, a poem in
three books.

قصه سلیمان و ابسال *Selman and Absal*, a tale.

سکندر نامه *the life of Alexander*.

یوسف و زلیخا *the loves of Joseph and Zuleica*, a very beautiful poem.

لیلی و مجنون *the loves of Leila and Megenun*.

دیوان جامي *a collection of odes*.

بهارستان *the mansion of the spring*.

تحفة الاحرار *the gift of the noble*.

سجیة الابرار *the manners of the just*. Oxf.

دیوان خسرو

A book of elegant odes, by Mir Chofru. Oxf.

مثنوي

تصنيف جلال الدين رومي

A poetical work called *Mesnavi*, upon several subjects, of religion, history, morality, and politicks; composed by Gelâleddîn, surnamed Rûmi.—This poem is greatly admired in

Persia, and it really deserves admiration. *Oxf. Priv.*

ديوان انواري

The poems of Anvári, which are quoted by Sadi in his Gulistán, and are much esteemed in the East.

كليات نظامي

The works of Nezámí; containing six poems:

اسرار العاشقين *the secrets of lovers.*

هفت پيكر *the seven faces.*

خسرو و شيرين *the loves of Chosru and Shirin.*

سكندر نامه *the life of Alexander.*

ليلى و مجنون *Leila and Megenun, a tale.*

مخزن الاسرار *the treasure of secrets. Lond.*

Priv.

پند نامه

Pendnáma, a book of moral sentences, not unlike those of Theogenis in Greek, by

فريد الدين عطار Ferideddin Attar. *Lond.*

Oxf.

كليات كاتبي

The works of Catebi, containing five poems:

مجمع البحرين *the junction of two seas.*

باب ده *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلندام *the loves of Baharam and Gulendam.*

There are many more histories and poems written in Persian ; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودكي Roudeki, who translated Pilpai's fables into verse; رشیدی Reshidi, who wrote an art of poetry called احمدي *the enchanted gardens*; Ahmedi, who composed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهيلي كاشفي

The light of Soleil or Canopus.—A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. Oxf.

عيار دانش

The touchstone of learning; a more simple translation of Pilpai, by Abu Fazl. Oxf.

هزار یک روز

The Persian tales of a thousand and one days,
translated into French by Petit de la Croix.

نگارستان جوینی

Negariştân *the gallery of pictures*, by Jouîni.—

A miscellaneous work upon moral subjects,
in prose and verse. There is a beautiful copy
of this book in the Bodleian library at Ox-
ford. *Marsh* 397.

دانش نامه

A system of natural philosophy, by Isfahani.
Oxf.

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geo-
metry, Algebra, Astronomy, Mechanicks, Lo-
gick, Rhetorick, and Physick; all which de-
serve to be read and studied by the Europeans.
The Persians are very fond of elegant manu-
scripts; all their favourite works are generally
written upon fine silky paper, the ground of which
is often powdered with gold or silver dust: the
two first leaves are commonly illuminated, and
the whole book is sometimes perfumed with
essence of roses or sandal wood. The poem of

Joseph and Zuleica in the publick library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N^o. 1. The Asiaticks have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in three Asiatick hands, and shall add a few remarks upon each of them.

I.

NISKHI.

This is the only form of writing that we can imitate exactly by our types; it is the hand of the Arabians, who invented the characters; and it must, therefore, be learned before we attempt

to read the other hands: it is frequently used by the Persians, and the history of Nader Shah was written in it,

II.

TALIK.

This beautiful hand may easily be read by Europeans, if they understand the Persian language; and if they do not, what will it avail them to read it? In this form of writing the strokes are extremely fine, and the initial letters *ز* *ت* *ب* are sometimes scarcely perceptible. The characters are the same with those used in printing, except that *س* and *ش* are often expressed by a long stroke of the reed, as in the third word of the second line, which answers to *ساقی*: there are also two examples of this in the third line. As the Persians always write their lines of an equal length, they are obliged to place their words in a very irregular manner; if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order,

<i>With ravished ears</i>	<i>The monarch hears,</i>
<i>Assumes the god;</i>	<i>Affects to nod.</i>

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished,

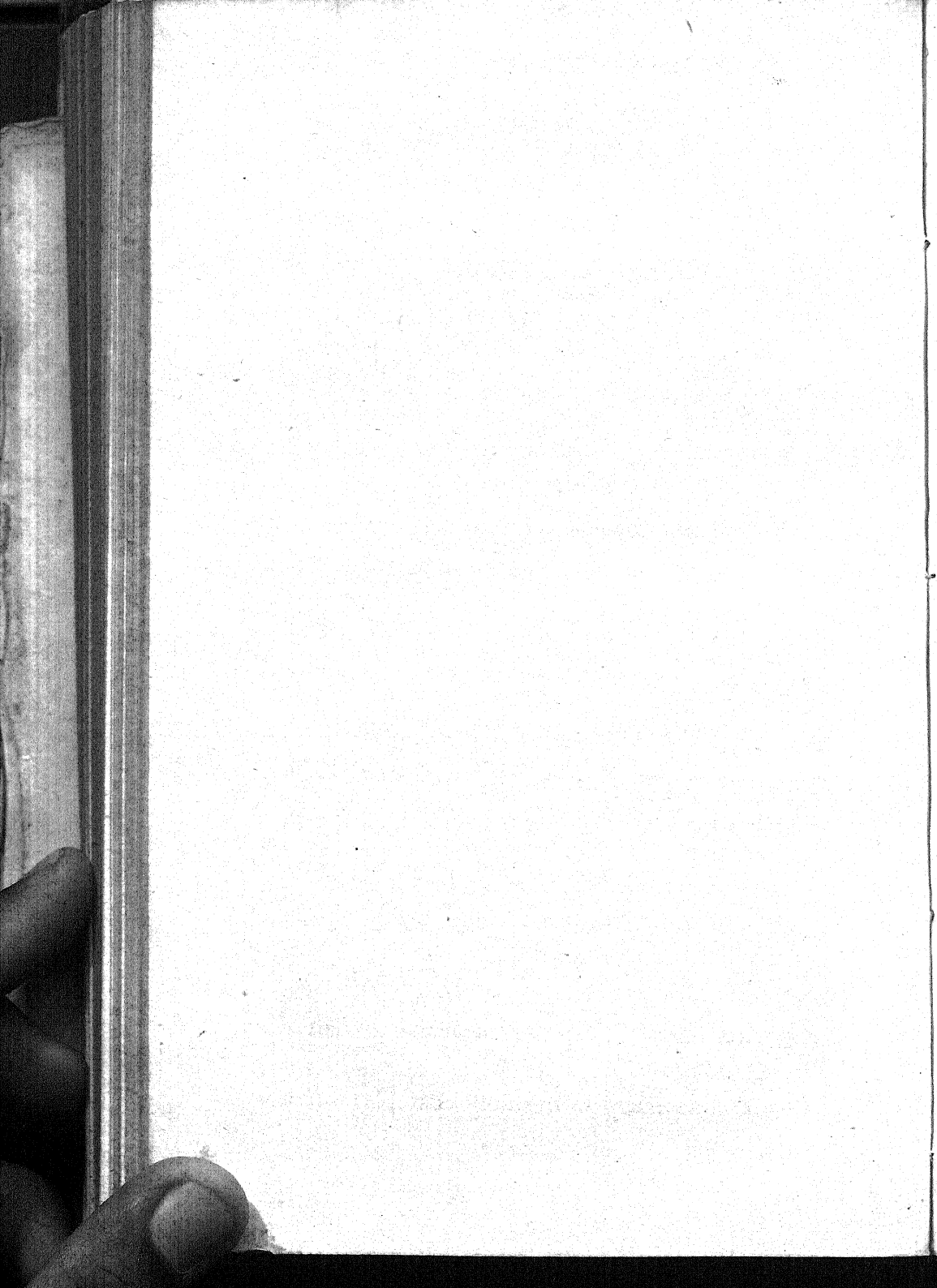
III. SHEKESTEH,

In this inelegant hand all order and analogy are neglected; the points which distinguish ف from ق, خ from ج, and ب from ت, ث and ن, &c. are for the most part omitted, and these seven letters, و ژ ز ر ذ د ا are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter: but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

NISKHI,

چو آفتاب می از مشرق پیاله بر آید
 زباغ عارض ساقی هزار لاله بر آید
 نسیم در بر کل بشکند کلاله سنبل
 چو از میان چمن بوی آن کلاله بر آید
 شکایت شب هجران نه آن شکایتهاست
 که شبهه زیبانش بصد رساله بر آید
 شکر جو نوح نبی صبر هست در غم
 طوفان

بلا بکردد و کام هزار ساله بر آید
 بسعی خود نتوان برد کوهی مقصود
 خیال تست که این کار بیحواله بر آید
 زکرد خوان فلک شو طمع چه میداری
 که بیهلالت صد غصه یکنواله بر آید
 نسیم زلفت اشک بشکزد بتربت حافظ
 زخاک کالبدش صد هزار لاله بر آید



ADVERTISEMENT.

THE following Index will be found, it is hoped, of considerable use to learners, to those in particular who are unprovided with dictionaries; since it is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but as a vocabulary it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper, however, to inform those who have made but little progress in this language, that, in consulting any dictionary, there are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

بکامست which literally signifies *to desire is*, must not be looked for under the letter ب but under ک, the ب prefixed being the inseparable preposition *for, to, in*, کام implying *desire, &c.* and ست (است) the third person present of بودن *to be*.

It is unnecessary to multiply examples, but it

will save the learner much trouble if he keep in mind, that the principal of these prefixed particles are,

ا the Arabick particle *the*.

ب (or بي before words beginning with ا) the characteristick of the first future, and sometimes of the imperative.

به or ب the preposition *in, to, for, &c.*

ب prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با *with*.

بي *without*.

ز (for از) *from, with, by, &c.*

ك (for كه) *which, what*.

م or هي characteristicks of the present tense.—These characteristicks of the present are frequently omitted by the Persian authors.

ن (or مي before words beginning with ا) the negative prefixed to imperatives.

نه or ن (or ني before words beginning with ا) the general negative prefixed to all other tenses*.

* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

The particles which are commonly annexed to words are as follow:

The possessive pronouns

ام or يم *my, mine.*

ما *our.*

ات or يت *thy, thine.*

شما *your.*

و *his, her, its.*

ایش or ش *their.*

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

ا or یا the poetick vocative.

را the termination of the oblique cases.

ست the third person present of بودن *to be.*

ی is sometimes equivalent to our *a* or *one*; and at other times after nouns ending with ا or ى it marks that the following noun is in the genitive case; and it is then equal to our *of*.

The Persian writers make frequent use of the contracted infinitive; when the learner therefore cannot find such words as ترسید or پرسید in the Index, let him look for ترسیدن پرسیدن &c.

* * * The A prefixed to some words in the Index shows that they are of Arabick original.

INDEX.

- ح
آب Water, fountain: lustre.
ابر upon: a cloud.
ابرار *pl. of* بر the just.
آبرنگ colour, paint, *comp. of* آب water and رنگ colour.
آبسال Abfal, *proper name*.
ابوفضل Abufazel (father of virtue) *proper name*.
ابوليث Abuleis (father of the lion) *proper name*.
ات (*annexed to words*) thy.
آتش fire. آتشين fiery.
اثر a mark, impresson.
اجستن to plant.
احداق *pl. of* حقه the eyes.
احرار *pl. of* حر the noble, free.
احزان or احزين care, grief.
احسان a present, favour, benefit.
احمد Ahmed (most worthy of praise) *a proper name*.
احوال *pl. of* حل affairs, conditions; secrets.
اختن to draw a sword, knife, &c.

A اختیار choice, liberty; prudence.

A آخر end, finally; another.

A آخرین moderns; posterity.

A آدم Adam; a man: a messenger.

A ادا when.

اذار the 9th Persian month; vernal.

آذر fire.

آذربایجان the province of Media.

آوردن bringing, bring thou, *from* آوردن

آزای or آرا adorning, *from*

آراستن to adorn.

آرام rest.

آرزیدن is worth, *from* آرزیدن

آوردن may bring, *from* آوردن

A ارشاد safety, rectitude.

آرم Irem, *name of a fabulous garden in the East, supposed to have been built by a king named Sheddad.*

از from.

آزاد کرد he sets at liberty.

آزادی liberty.

آزار afflicting, *from*

آزاردن to rebuke, afflict, wound.

ازان from that.

از آنجا thence.

از این from this.

از اینجا hence.

از بهر on account of.

چه از بهر wherefore? why?

از جهت on account of.

آزردن afflicted, *from* آزرده

از کجا whence.

آزمودن experienced, *from* آزما

آزمایش temptation, experience.

آزمودن to try, tempt.

از میان from amidst.

از یکدیگر from one another.

آزدن to sew together.

آسا like, resembling: appeasing.

آسودن rest, *both from* آسایش

اسب a horse.

A استمع hearing, found.

آمودند they listened.

A اسرار *pl. of* سر secrets.

آسمان heaven.

آسودن to rest.

آش (*annexed to words*) their.

آشك a tear.

آشكار clear, evident.

آشنای love, friendship, familiarity: knowledge.

آشوب disturbing, *from*

آشوبتن to disturb.

آشیانه a nest.

A اضطراب confusion, pain.

A اطراف *pl. of* طرف parts, tracts.

A اعتدال equality, temperance.

A اعتقاد belief, faith.

A اعظم great; greater.

آغاز a beginning.

A اغصان *pl. of* غصن branches.

آغوشتن to embrace.

A اغیار *pl. of* غیر rivals, jealousy.

آغیشتن to cut.

آفتاب the sun.

آقنابه *or* ایتابه a bottle; an ewer.

افتادن to fall.

افراختن *from* افراز exalting, *from*

افراسیاب Afrasiab, *proper name*.

افروختن to inflame.

افروز inflaming, *from the above*.

افزیدن to create.

افزین creating, *from the above*.

افزا *or* افزای increafing, *from*

افزودن to increase.

افزون increafing.

افسوس alas!

افشاردن to speak idly.

افشان sprinkling, shedding.

افشاندن to sprinkle, shed.

افشردن to press.

افکن throwing, *from*
افکندن to throw.

A اقداح *pl. of* قدح cups.

A اقداحهم their cups.

A اقرار affirmation, confirmation.

A اکبر Akber (greater) *proper name*.

اگاه or اگاهه intelligent, vigilant; knowledge.

اگرچه though.

آشکن filling. آشکندن to fill.

اکنون now.

آشکین full.

A ال *the article the*.

A الا but, except.

A التغات esteem, respect.

A التيام gentleness, lenity.

A الحان musical notes.

A الضمير the mind.

A الف a thousand.

الود sprinkled, stained, *from*

الودن to stain, sprinkle.

A الهی O God, heaven; divine.

A اليد *the Arab. article prefixed to* ید aid,
strength, hand, &c.

ام (*annexed to words*) my.

امادن to prepare; to be ready.

آماز preparing.

A امان security, mercy ; sincerity.

آمد he came ; coming.

آمدن to approach : the approach.

آمد و شد coming and going.

امروز to-day.

امشب to-night.

آموختن to learn, teach.

آموز skilled, teaching.

آمیختن to mix.

امید hope. امیدوار hopeful.

امیر a prince, noble.

امیرخواند شاه Mirkhond shah, *proper name*.

آمیختن mixing, *from* آمیز

آن he: that: time: now.

آنان those.

انباشتن to fill.

A انتظار desire, expectation.

آنجا there, in that place.

A انجم and نجم stars.

انداختن to throw, dart.

انداز throwing, *from the above*.

اندرون within.

اندک little.

اندوختن to gain, gather.

اندودن to besmear.

اندوز gathering, gaining.

اندیش thought, consideration.

آتسو thither.

انكه that which; he who.

آنكه or آنگاه then, at that time.

انكاشتن to think.

انكشختن to excite, raise.

انكيز raising, exciting.

A انوار Anvar (splendor) *proper name*.

آنها those.

A انهار *pl. of* نهر rivers.

اوي or او or او he, she, it: his, hers, its.

او خود himself, herself.

آواز a voice, sound: fame.

A آوان *pl. of* آن times.

اوبار devouring, swallowing, *from*

اوباشتن to devour.

آوردن bringing, *from* آوردن

او him, her, it; to him, &c.

A اوراق *pl. of* ورق leaves.

آوردن to bring.

اورنگ a throne: a manufacturing village.

A اوضاع *pl. of* وضع affairs, actions.

A اول first: the beginning.

A اولين forefathers, the ancients.

اوبختن to hang.

A اهل skilful: endowed with, possessed of;

people.

اهل حكمت wife.

آهو a fawn.

آي coming; come thou, *from* آمدن

اي or ايا O! *sign of the voc. case.*

A ايام times, days, *pl. of* يوم

ايستادن to stand.

ايشان they: their. خود ايشان themselves.

ايشانرا them: to them.

اي عزيز O Sir!

A ايمن the right hand,

اين this. اينان these.

اينجا here.

اينچنين so, thus.

اينسو hither.

اينك behold.

اينه a mirror.

اينها these.

ايبين nature.

ب

ب with; in: to, for.

با with, possessed of: since.

باب a gate; a chapter.

بابر Baber, *a proper name.*

باختن to play.

باد the wind, air; let it be.

باد صبا zephyr; a gentle gale; the east or morning wind.

باده wine.

بار a load, baggage.

پارسی Persian.

باری once.

باز playing, play thou, *fr.* باختن

باز again, anew.

بازداشتن to with-hold.

بازنده a player; playing.

باش being, be thou, *from* بودن

باشا a bashâw, governor.

باشد it may be; it may happen, *from* بودن

پاشیدن to sprinkle, diffuse.

باغ a garden. باغبان a gardener.

بافتن to weave: to tinge.

A باقی the remainder; permanent.

باک fear, care.

پاک pure, chaste, clean.

پاکباز affectionate.

پاکتر more pure.

پاکدامن innocent, unblemished.

پاکرو beautiful, amiable.

پاکیزه gentle, pure, lovely.

بال a wing: an arm.

بالا above, upwards.

پالودن to strain.

بامداد in the morning.

پانزده fifteen.

پانصد five hundred.

باهم together.

بایستن it is necessary, *from* پای permanent, *from* پای a foot, and دار the participle of داشتن to have.

بایستن to be necessary.

پایستن to accept.

ببرد he took or bore up.

ترسیدن fear thou, *from* ترس

بوسیدن he kissed, *from* بوسیدن The first appears to be redundant.

بیچه (پچکان pl.) an infant.

بجهت for.

A بحر metre : the sea.

A بحر جزر the Iambick measure.

A بحر رمل the Trochaick measure.

A بحر هزج a kind of verse, consisting of Iambicks and Spondees.

A بحرین dual of بحر the two seas.

بخارا Bokhara, name of a place.

بختن to boil.

بخشم I may or can give, *from*

بخشیدن to give.

بد bad. بدم bad of me.

بدان to or for these.

بدان know thou. بدانستی I might have

known, *from* دانستن

داده give thou, *from* دادن

پدید conspicuously, publicly.

پدید آمدن to become conspicuous.

پذیر accepting, *from*

پذیرفتن to accept.

پر full. بر the bosom : upon برت upon thy

bosom. برن carrying, ravishing, *from* بردن

براسودن to rest.

براسودمی I should rest.

برآمدن to ascend.

برای for, because.

برآید arises, comes, *from* برآمدن

بربط a harp, lute.

برتو a ray, splendor.

برخاستن to rise, arise.

پرداختن to finish, compose.

پردازد composing, completing.

پردازد he finishes, performs.

برداشتن to raise, exalt.

بردن to bear, carry, lead.

برندند they carry off.

پرده a veil, tapestry.

پردهداری a chamberlain, porter.

پرس ask thou, asking.

برسد it arrives.

برسر above, on the top *or* head.

پرسیدن to ask.

پرسیده ایم we have asked.

برفت he went away.

برک a leaf; power; arms; ornament; a musical instrument.

پر کردن to fill.

برگشتن to return, recede.

برنشستن to ascend, mount.

پروانه a butterfly, moth.

پرور a protector, nourisher; educating; educate thou.

پروردن to educate, nourish.

پرورش education.

برون without, out of.

برهم together.

برهیختن to beware, abstain.

پرهیز abstinence, chastity.

پی an angel, fairy.

پربشان ruinous, disordered, scattered.

بزیر under, below.

پژمردن to wither, decay.

می‌پارند they will give up, *from* سپردن

باستان a garden : a breast.

بستن to bind, shut.

پسر a boy, child.

بسیار much, many.

بشکفتی it bloffomed.

بشکنیم let us break.

A بصیرت fight : prudence.

A بطل lazy ; a miscreant.

A بطل vain, fruitless.

بعد after. بعد از آن afterwards.

فرمودن to 2d person, imperative *from* فرما command, &c.

بکامست is to my desire.

بکاوید he shall dig, *from* کاften

بگذار leave thou.

بگو fay thou, *from* کفتن

بگذردن it shall pass, *from* گذردن

بل but.

A بلا misfortune ; without.

A بلاد a country, region.

بلبل a nightingale.

بلکه but.

پلنگ a tiger.

A بلی yes.

میرد it shall perish, *from* مردن

بنابرین therefore.

نالیدن mourn thou, *from*

پنج five. پنجاه fifty.

پنجم the fifth.

بند binding, compiling; bind thou.

پند advice, counsel.

پنداشتن to suppose, think.

بستن can bind, *from*

بنفشهزار a garden of violets.

نبودن showed, *from* بودن: *The ب prefixed seems to be redundant.*

بودن to be.

بودند they were, *from* بودن

پوده a little branch.

پوزش an excuse.

بوس a kiss.

بوستان a garden.

بوسیدن he kissed, *from* بوسیدن

پوشیدن to hide, cover, conceal.

بوم an owl. بوم to the owl.

بوی fragrance, smell.

بوی گل rose-scented.

به good: in, into.

بهار the spring.

بهارستان the mansion of the spring.

بهجت cheerfulness.

بهر because, for, on account of: all, every one: fortune; pre-excellence.

بهرام Baharam (the planet Mars) *proper name*.
 پہلوی the breast, fide: near: the ancient Persian language.

بہم together, one with another.

بی without.

آمدن come thou, *from* بیابان a defart: uncultivated.

بیابان I shall find.

اوردن bring thou, *from* بیار

A بیاض white; brightness.

پیالہ a cup.

بیباک fearless.

بیامان faithless, mercilefs.

آموختن thou shalt learn, *from* بیاموزی

A بیت a house; a distich.

بینامہ inconsiderate.

بیترتیب irregular.

بیحوالہ without assistance.

بینج a root, origin.

بیخار without a thorn.

بیخبر ignorant.

بیختن to sift.

پیختن to take captive.

بیحقیقت false, faithless.

پیدا openly: a discovery.

بیدل heartless, disconsolate.

پیر old; an old man.

پیرا adorning, collecting.

پیراستن to deck.

بیرون without, out of doors.

بیختن shedding, sifting, *from*

بیست twenty.

پیش before; the front.

بیشمار innumerable.

بیقرار inconstant; afflicted.

بیگانه new. بیکانگی novelty.

پیکر the face, form.

پیل an elephant.

بیم fear, danger.

بیمثال unequalled.

بیمودن to measure.

بین seeing.

بینم I may see, *both from* دیدن

بی انتها or بیانتها endless.

بینوا helpless, unfortunate.

پیوستن to join, touch.

پیوند touching, joining, reaching.

ت

ت or ات (*annexed to words*) thy.

تا until, that, in order to.

تاب heat, flame; splendor; strength; desire; a fever; contorsion.

تابانیدن to cause to shine.

تابم I may turn, &c. *from*

تابیدن to turn, twist; to shine, make warm; to be able.

تابناک bright, shining.

تاختن to twist; hasten; wager.

تار obscurity; a hair; a thread; the summit.

تاراج spoil, prey, ruin.

تاری obscurity, darkness.

A تاریخ a history, chronicle.

تاریک dark. تاریکتر darker.

تازه fresh, new, young.

تازه‌تر more fresh, &c.

تافتن to inflame, burn.

A تأمل consideration, speculation.

تبا let alone, leave, relinquish.

A تحفه a present; rare, elegant.

A تدبیر prudence, advice; government; regulation.

A تذکره a record, obligation.

تر moist, fresh.

ترا thee; to thee.

ترانه harmony, modulation.

A تربت a tomb.

A ترتيب order, regularity.

ترسي thou fearest, *from*

ترسیدن to fear.

ترسیدی thou mayest fear.

A تشویر pointing; shame, anguish.

A ترک a beautiful man *or* woman; a Turk;
leaving, relinquishing.

تصحیح correcting; arranging.

A تصنیف composition, invention.

A تعالی الله *or* تعالی omnipotent God.

A تعجیل haste.

A تعلیق hanging, dependent; the most elegant kind of Persian hand-writing.

A تغافل negligence: contempt.

A تفرج relaxation, walking; contemplation.

تلخ bitter; severely.

تلخکام bitter in the mouth.

تماشا diversion; a spectacle, seeing.

A تمام full, perfect; completion, end: completely.

A تنها a wish; supplication.

تن the body, person.

تنها alone, only; solitary.

تو thou: thy. تو خود thyself.

A توارىخ (pl. of تاریخ) histories.

توانستن it is possible, *from* توان

A توبة repentance; conversion.

توختن to collect; to pay debts.

A تهنيت congratulation.

تهی wretched, empty, naked, poor.

تیر an arrow: the river Tigris.

تیز sharp; violent, passionate.

تیغ a sword.

ث

A ثری moisture.

A ثریا the constellation Pleiades.

A ثمین precious: the eighth.

چ

جا a place.

جادو an inchanter; enchanting.

چاره a remedy.

چاك a fissure, a breach.

چاك زدن to tear.

جام a cup, glass; mirror.

جامه a mantle, robe; bed.

جامی a collection.

جان the soul; a beautiful woman.

جانان souls; friends; lovers.

فرای delighting the soul.

جانوار having life, an animal.

A جبین the forehead.

A جد study, endeavour.

چرا which; wherefore, why?

A جراحات (pl.) a wound.

چرخ fortune; the world, globe.

چرکس Circassia.

A جریمه a crime.

جزا or جز except, unless.

جستن to leap; to seek, examine.

چشم an eye.

چشمه a fountain.

چشیدن to taste, try.

چشیده I have tasted.

A جعد a curling lock.

چغانه a kind of musical instrument, a lyre, a lute.

جگر the heart. جگردوز heart-piercing.

چکني what dost thou do? *comp. of چه (for چه)*

what, and the 2d person pres. of کردن

چگونه how? what?

A جلال الدین Gelaleddin (the glory of religion) proper name.

A جلد a volume: the skin.

A جمال beauty, elegance.

جہشید Gemshid, *proper name*.

A جمع collection, assembly, troops.

چمن a garden, meadow.

چمنزار verdant plains, meadows.

چنان in like manner.

چنانچہ in the same way.

چنانکہ in this manner, thus.

A جنت or جنہ paradise.

چند how many?

چند بار how often?

جنستان fairy land.

چنگ a harp, lute.

چو when (or چنین) like, as.

جو. seek thou, *from* جستن

جواب an answer.

جوان young; a young man.

جوانی youth.

A جواهر (pl. of جوهر) jewels.

چون how? when.

چونکہ when that.

جوینی Jouini, *name of an author*.

جوئی thou mayest seek, *from* جستن

چه what, which.

جه leaping, *from* جستن

چهار four.

چهارده fourteen.

چهارصد four hundred.

چهارم the fourth.

جهان the world.

جهانگشا conqueror of the world.

جهاندار possessing the world.

A جهد diligence, solicitude.

چهل forty.

چي what? چيست what is it? •

چيدن he gathers, *from*

چه ميگوئي what dost thou seek?

چه ميگوي what dost thou say?

چين China : a ringlet.

چينم I may gather, *from*

ح

A حاجت necessity : poverty.

A حاصل arriving ; completion ; harvest, produce : profit.

A حافظ Hafiz (a man of great memory) *name of a poet.*

A حال a condition, state : a thing : time present.

A حالت motion, action ; state.

A حبس imprisonment.

A حديق (pl. of حديقة) gardens.

A حديث news ; an accident.

A حذر caution.

A حرکت motion : a vowel.

- A حسد envy, malevolence.
 A حسن beauty, elegance.
 A حشيت followers, troops.
 A حق true: truth, reason.
 A حقيقت sincerity: truly.
 A حكم a decree; wisdom.
 A حكمت science; a mystery; a miracle.
 A حكيم wife: a doctor, learned man, philosopher, physician.
 A حلال lawful.
 A حمام a bath.
 A حمد praise.
 A حوادث (*pl. of* حادث) accidents, news.
 A حواله assistance, support: a fortress; eminence, mountain.
 A حوايج (*pl. of* حاجت) necessaries, necessities: things.
 A حيات life; a portico, vestibule.
 A حيل (*pl. of* حيلة) frauds.
 A حيوان living, life; an animal.

خ

- خار a thorn.
 خارخار anguish, resentment.
 خاستن to rise.
 A خاص pure, excellent; noble.

A خاطر mind, heart, disposition.

خاکانی Khakani, *name of a poet.*

خاک earth, dust.

A خال a mole *on the face.*

A خالق the Creator.

خان a lord, grandee; an inn.

خانها (*pl. of خانه*) houses.

A خبر history; news; fame.

خبر ده relate thou, *from*

خبر دادن to inform, relate.

ختن Khoten, *Tartary.*

A خجل ashamed, blushing; envy.

A خجلت a blush, shame.

خدا God.

خداوند a prince, lord, patron.

خداوندا O God! O heaven!

خداوند یگانه the only Lord God.

خدایار friend of God, *prop. name.*

خرامان stately, pompous.

A خرت murmured; fell, *from* خر

خرد intellect: small.

خرده minute, subtile; minutiae.

خرسند contented. خرسندم I am contented.

خرسندی content.

خرم charming, pleasant.

خروس a cock or hen.

خروش rage, emotion: an attack.

خرید buying; he bought.

خزان the autumn.

خسرو Khofrou, *Cyrus*.

A خضر Khezar, *proper name*.

A خطّ a mustacho; a line, rule.

A خطا a crime, error.

خفقان palpitation of the heart.

A خلاصت the best part of any thing, the substance, cream.

A خلوص sincerity, purity.

خندان smiling, pleasant.

خواب sleep; a dream.

خواب الود drowned in sleep.

خوابجا the place of rest; a bed.

خوارا eating, devouring.

خواستن to be willing.

خوان a reader, finger, fingering; viands, victuals; a table.

خواندن to read, fing.

خواه ask, call, wish for.

خواهي you will, *both from* خواستن

خوب pleasant, fair, gentle.

خوبتر more beautiful, &c.

خوبترین most beautiful.

خوب روي fair-faced.

خود or خودش one's self.

خوردن to eat, devour.

خورشید the sun.

خوش sweet.

خوشا joy be to—

خوشبوي sweet-scented.

خوشخوي sweet-tempered.

خون blood. خونریز blood-dropping.

خوي disposition, temper.

خویدن to chew the cud.

خیال imagination, phantasy; a spectre: vain, fruitless.

خیز rising, *from* خاستن *or*

خیزیدن to rise, spring up.

خیزیدی thou hast risen.

۵

داج darknefs, night.

داد equity; a gift; lamentation.

دادن to give.

دار having, *from* داشتن

A دار a family; house; town.

دارا Dara, *Darius*.

دارم I have, enjoy, possess.

دارند they have *or* hold.

داشت he had, *both from*

داشتن to have, hold,

داغ a wound, scar.

دام a net, snare, trap.

دامن a fold, lappet, *or* hem of a garment.

دان knowing: a vessel; sheath.

دانا a wife *or* learned man.

دانايانه prudently, wisely.

دانستم I know.

دانستن to know.

دانش learning.

دانشپند learned; a doctor.

دانشهندي learning, literature.

دانند they know, *from* دانستن

دانه snare, allurement; a grain: cannon ball.

داني thou knowest, dost thou know?

داوري A dominion, administration of justice.

در in, above; around: a gate.

درّ A (pl. of درّۀ) pearls.

درامدن to enter.

درآوردن to carry in.

دراويختن to suspend; contend; provoke.

درخت a plant, tree.

درخواستن to require, demand.

درد a wound, torment: dregs,

درست right, compleat.

درشت harsh, hard.

درگرو بود was betrothed,

درنگ delay.

درنگرد he beholds, *from*

درنگرستن to view, behold.

درون within: the heart; intrails.

دري the Persian language.

دریا the sea, a wave.

دربانتن to understand.

دریغ or دریغا alas!

دست the hand.

دشمن an enemy.

دفتر a register, journal; index.

دقیقت minute; subtile, small; a subtilty;
a minute,

درگذر depart from, leave.

درگذشت it passes away.

دگر again: another.

دل the heart.

دل‌اوین ravishing, delightful, *comp. of دل and*

اویختن *participle of* to exalt, suspend.

دل‌جو agreeable, salutary, *comp. of دل and جو*

(جوي) *part. of* جستن to desire, ask.

دل‌دار a mistress; heart-ravishing, *comp. of دل*

دار *particip. of* داشتن to have, hold.

دل‌سوز heart-wounding, *comp. of دل and سوز*

سوختن *part. of* to burn.

دل‌غریب heart-deceiving, *comp. of دل and*

فریبتن *part. of* to deceive.

دل‌گشي heart-conquering, *comp. of دل and*

کشیدن *from* کشي to open, conquer, &c.

دېم time : breath : pleasure.

دېماغ the brain, the palate.

دېمساز a friend; harmony, *comp. of* دېم breath,
and ساز *from* ساختن to do, make.

دو two.

A دوخت a species of large trees; orchard :
rattles for children.

A دور a circle, orbit, revolution : rolling.

دوري distance, absence.

دوز sewing, piercing.

دودزه twelve.

دوست a friend, mistress.

دوستر dearer, more friendly.

دو صد two hundred.

A دولت *or* دوله felicity; riches; a kingdom,
state.

دوم the second.

ده a village; a giver : ten.

دهر fortune, fate, time, world.

دهش a gift, liberality.

دهشت fear, astonishment.

دهقان a villager.

ده هزار ten thousand.

دې winter, first winter month, December;
yesterday.

A ديار (*pl. of* دار) friends, families, habita-
tions : a country.

دید he saw, *from*

دیدن to see.

دیدار fight.

دیروز yesterday.

دیگر another. دیگر بار again.

دیوان a collection of an author's works, chiefly poetical: a royal court, tribunal of justice.

ن

A ذو possessed of, endowed with.

A ذو جلال majestick.

A ذهب gold.

ر

A راحت tranquillity.

راز a secret, mystery.

راغ a declivity, foot of a hill.

A رافت compassion, favour.

راندن to draw, drive, banish.

راه a way, path.

راه زدن to rob, steal, infest the highway.

A رایحه fragrant; fragrance.

A رباعي a verse of four lines, a word of four letters.

A رجوع returning.

رخ a cheek, face; a groan; the sound of a musical instrument.

رخسار a cheek.

A رساله an embassy; a mandate.

رسانیدن to cause to arrive.

رستن to grow; to be delivered.

A رسم manner, law, regulation.

رسید arrives, *from*

رسیدن to arrive.

رشته a line, thread.

A رشید Rashid (a conductor) *proper name*.

A رعنا tender, delicate, lovely.

رفتار motion.

رفتم I went, *from*

رفتن to go: departure.

رقصیدن to dance: motion.

A رقم colouring, painting, embroidery: writing;

a letter, character; arithmetick.

رکناباد Roknabad, *name of a place*.

A رموز (*pl. of رمز*) enigmas.

A رمی he threw; throwing.

رنج forrow, pain.

رند a wanton, dissolute, drunken person.

رنگ colour, paint.

رنگارنگ many-coloured, various.

رنگین coloured.

A روا right, competent, worthy.

A روح the soul, life, spirit.

افرا روح spirit-raising, *from* افودن

رودكي Rudeki, *proper name*.

روز a day.

روزافزون encreasing daily.

روزگار fortune, world, time, an age; wind,
air, vanity.

روزگار نامه a journal.

روزي one day: fortune.

روشن splendid, evident.

روشنتر more splendid.

روشني light, splendor.

A روضت a garden.

A رونق beauty, elegance.

روي or رو face, top.

روئي thou dost go, *from* رفتن

رويي thou dost grow, *from* ريستن

ره a road, way.

A ريحان herbs (*in general*) properly sweet
basil.

ريختن to pour.

ريز pouring, dropping.

ريستن to buzz.

ر (for از) from: if.

زادن to be born ; to bring forth.

زار a complaint : a bed, a place.

زاریدن to complain.

ژاله dew ; frost, hoar frost, hail.

زبان the tongue ; language.

آ زبده the most excellent of any thing, the
flour, cream.

زبر above, high, superior.

زخم a wound, blow, stroke.

زدا dispelling.

زدن to strike, hurt, impel.

زدودن to polish.

زر gold.

زرد pale, yellow.

زرگر a goldsmith.

زرنکار ornamented with gold.

زرین golden.

زستن to live.

زكه from whom?

زلف a lock of hair.

زلیخا Zuleikha, *Potiphar's wife*.

آ زمان the world ; fortune ; time, season.

زمردفام emerald-coloured.

زمردین made of emeralds.

زمین ground, earth.

زن striking, disturbing, *from* زن

زدان a prison.

زندگانی life.

A زوال decay, misery.

زهر poison, venom.

زهرناك poisonous.

زهره Venus; courage; gall.

زیان loss, damage.

زیب an ornament; beauty.

زیبا beautiful.

زیبا تر more beautiful.

زبید agrees, *from*

زبیدن to quadrate, agree with.

زیر under, below.

زیرا because, for.

س

سا like, resembling.

A ساحل a shore, coast, bank.

ساختن to prepare, make.

سار full of.

ساز preparing.

سازد he makes, *both from* ساختن

سازنده a composer, performer.

ساغر a cup.

A ساق the leg.

A ساقی a cup-bearer, water-carrier.

A سالک a traveller; going.

ساله a year, age.

سايه a shade.

A سبب a cause, motive.

سپردن to resign, commit, recommend, charge,
enjoin.

سبك light of weight.

سبکباران bearers of light burdens.

سپوختن to prick.

سپه a foldier, soldiery, army.

سپیده white.

سپیده دام the morning, aurora.

ستاشتن to take, ravish.

ستان taking: a country.

ستودن praise, *from* ستایش

ستدن to take.

ستردن to shave, erase, efface.

ستم injury, oppression, tyranny, threatening.

ستیدگان the injured, afflicted.

ستمکار a tyrant.

ستمکر the wicked.

ستمکیش a tyrant.

ستودن to praise.

A سجاده a kind of carpet.

A سجع rhyme, melody; the cooing of doves.

A سجود adoration.

A سجت disposition, temper.

A سحر the morning, crepuscle; enchantment.

سحرگاه or سحرکه the morning.

A سحري belonging to the morning.

سختي adversity, danger, poverty.

سخن speech; a word.

سر head, end, extremity; love, desire: principal; supreme.

A سراج a lamp, lantern; the sun.

سراسر from beginning to end.

سرافراز lofty, tall; glorious.

سردادن to banish to a place, to confine.

سرشتن to mix, compose.

سرگذشت an occurrence, accident: a tale, song, warbling.

سرگشته wanton; astonished, confused: a vagabond.

سرو a cypress-tree; a horn.

A سرور joy: a prince, chief.

سریش mixing, *from* سرشتن

سزا convenient, proper.

سزاي it is proper.

سعادتپند of a good disposition; happy, august.

سعدی Sadi, *name of a poet*.

A سعی an endeavour, diligence.

سقتي thou piercest, *from*

سقتن to pierce, bore.

سکندر Sekander, *Alexander*.

A سکون quiet, resignation.

A سلسال pure water; a chain.

A سلسله a chain, series, lineage.

A سلمان Selman, *proper name*.

A سليم Selim (perfect, unblemished) *proper name*.

سمرقند Samarcand, *a city*.

سپن jeffamine.

سپنبر jeffamine-bosomed.

سنبل a hyacinth.

سنبلستان a garden of hyacinths.

سنگ a stone.

سنگین stony.

A سواد blackness: melancholy.

سوختن to burn, inflame.

سودمي I would touch, rub, *from*

سودن to stroke, rub, touch.

سوري a beautiful kind of red rose.

سوز inflaming, *from* سوختن

سوگند an oath.

سوي towards; a place, part, side.

سه three.

سها Soha, *name of a star*.

سهي tall, erect.

سهيل *the star Canopus; name of a Persian au-
thor.*

سي thirty.

سياه *or* سياه black.

سياهي blacknefs.

سيراب bathed, full of water.

سيزده thirteen.

سيصد three hundred.

سيم filver.

سيما the face, colour.

سپين silvered.

سينه the bosom, breast.

سيوم the third.

ش

ش *or* اش (*annexed to words*) his, her : to him,
to her.

شاخ a branch, twig, horn.

شانماني mirth.

شام the evening.

شامگاه in the evening.

شان (*for* ايشان) they ; their.

شانندن to comb.

شانزده sixteen.

شاه a king, emperor.

شاهوش royal, princely.

شب night.

A شباب youth.

شبی one night.

شتاب hafte.

شتابی or شتاب کن make hafte.

شتافتن to make hafte.

شتر (pl. شتران or شترها) a camel.

A شجرة a tree.

A شجع strength, force, agility.

شد he was : going, *from*

شدن to be, &c.

شراب wine.

شرمسار bashful.

شرمसاري bashfulness.

شستن to wash.

شش fix. ششت fixty.

A شعرا (pl. of شاعر) poets, learned men,
doctors.

A شعله light, flame, splendor.

شکار a hunter.

شکاف breaking, *from*

شکافتن to cleave, tear, break.

A شکایت a complaint.

شکر fugar.

شکارا eating fugar.

شکردن to hunt, take, feize.

شکر دان } a cheft of fugar.
شکرستان }

شکر لب fugar-lipped.

شکستن to break, defeat, overpower.

شکسته Shekefteh (broken) *the current Persian hand-writing, used in Hindostan.*

شکفتن to bloffom ; to admire.

شکند they bloffom, *from the above.*

شکوفه a flower.

شکيبا patient.

شکيبايي patience, toleration.

شها you, your. خود شما yourfelve

شمار number ; numerous.

شمارا ye, you ; to you.

A شهامه odour, fragrance.

شمردن to number, enumerate.

A شمس the fun ; gold.

شيشير a scymitar.

A شمع a candle, wax taper.

A شمه odour: nature, custom ; an atom.

شناختن to understand.

شناس knowing, *from the above.*

شنودن or شنفتن to hear.

شنوده ام I have heard.

شنيدن they heard, *from شنيدن*

شوخ jovial, gay, wanton, bold, insolent.

A شهد honey, honey-comb.

- A شهر a city; the moon; a knave.
 شیدا infane; enamoured.
 شیر a lion; also a tiger.
 شیرازه the top band of a book.
 شیرازی Shiraz, *name of a place*.
 شیرستان the habitation of lions.
 شیرماده a lioness.
 شیرنر a lion.
 شیرین Shireen (sweet, gentle), *proper name*.
 شیرینکار of gentle manners.

ص

- A صاحب a lord, master, possessor, friend: endowed with.
 صاهب جمال beautiful.
 صاحب دل honest-hearted.
 صبا the zephyr; youth.
 A صبح or صباح morning, aurora.
 صبح دم in the morning.
 صبحدهی one morning.
 A صبر patience.
 A صبی a boy.
 صحبة company, society.
 A صحیفه a leaf, book, page.
 صد a hundred.

صددر Saddar (a hundred gates), *name of a*
Persian *book*.

صد هزار a hundred thousand.

صرف کردن to expend, employ.

A صعب difficult, severe.

صف a rank, file; order.

A صفا purity, pleasure.

A صا calamity.

A صوت voice, sound, noise.

A صورت fancy, image, form; a spectre.

صورت کردن to feign.

A صيام fasting; the season of fasting among the
Mahomedans; *metaphorically* the s-

A صيد hunting; prey.

صيد کردن to take prisoner.

ض

A ضمير mind, conscience.

A ضيا light, splendor.

ط

A طرب joy, mirth, festivity.

طربخانه the house of mirth.

A طرف a border, margin, part.

A طره a lock of hair.

A طريق custom, way, manner.

طالبين thou askest, *from* طلبى

A طلوع rising, *as the sun*.

A طمع desire, avarice.

A طواف a circuit, walk.

طوطي a parrot.

طوفان the deluge.

A طي a fold, ply: folding.

A طير a bird.

ظ

A ظفر victory: Timur *or* Tamerlane.

A ظلمت darknefs.

ع

A عادت custom, usage.

A عارض a cheek; a tooth; an accident; a heavy cloud.

A عاشق a lover, mistress; enamoured.

A عاشقين two lovers.

A عاقبه the end, issue, event, success; finally.

A عالم the world, time; learned.

سوزي عالم enlightener *or* inflamer of the world.

A عام universal: plebeian.

A عباسي Abbasi, *name of a dynasty of Arabian khalifs*.

عبادتنا a place of worship.

A عبرت wonder, mystery, example.

A عجب wonder, admiration.

A عدالت justice.

A عدو an enemy.

A عذار a cheek, face, temples.

A عراب a wild Arab.

A عرب an Arabian inhabiting a city.

A عرصه a field, court, area ; an empty space : a dice-table.

A عروض poetry, prosody.

A عزيز magnificent, incomparable.

A عشرت mirth, conversation ; the pleasures of the table.

A عشق love.

عشق بازي fondness.

A عصمت chastity, integrity ; defence, safeguard.

A عطر perfume, ottar of roses.

عطر سا perfumed, fragrant.

A عفاق الله God preserve.

A عقد a string of pearls : a treaty.

A عقل prudence, memory, art, knowledge ; a narrative.

A عقوبت punishment, torment.

A علم knowledge, science, art.

A علماء (pl. of علیم) learned men.

غم

- A **عمر** life. **عمر** my life.
 A **عمل** action, operation.
 A **عنبر** amber, ambergris.
 A **عندليب** a nightingale.
 A **عنكبوت** a spider.
 A **عوايب** (*pl. of عيب*) vices.
 A **عهد** age, time; compact, promise.
 A **عيار** a touchstone, proof.
 A **عيب** a vice, crime, stain.
 A **عيد** a festival, solemnity; joy.
 A **عیش** mirth, delight; life.
 A **عين** a fountain; an eye, look; gold; essence:
 paradise.

غ

- A **غائب** absent, invincible, concealed.
 A **غبار** dust; a thick vapour.
 A **غريب** a stranger, foreigner; extraordinary.
 A **غزال** a fawn.
 A **غزل** an ode.
 A **غزليات** (*pl. of the above*) odes.
 A **غصه** vexation.
 A **غلام** a boy, servant.
 A **غم** care, grief, terror.
غمكين sorrowful.
غمناك affliction.

غنچه a rose-bud.

غنون to sleep, slumber.

A فاضت overflowed, *from* فیض

A فال an omen, presage.

فام coloured.

A فتنه a tumult, faction, discord, mischief, scandal.

A فخر glorious; glory, ornament.

A فدا ransom, redemption.

A فراق absence, separation.

فراموش oblivion, *from*

فراموشیدن to forget.

A فرخ happy.

فردا to-morrow.

فردوسی Ferdufi (belonging to paradise) *name of a poet.*

فرستادن to send.

فرشته an angel, messenger; fairy.

A فرقت absence; a troop; a sect.

فرمودن to command.

فرو below: dejected.

فروخت selling: he sold, *from*

فروختن to sell.

افروختن to descend.

افروختن (for فروزي) inflamed, from فروزي

فروش selling.

فروختن he sells, both from فروشد

A فروغ splendor.

فروماندن to be dejected.

فريفتن or فريب deceit, from فريفتن

فريدون Feridoun, name of a king.

فريفتن to deceive.

فسردن to freeze, congeal.

فشاندن scattering, from فشان

فشاردن to press, squeeze.

A فصاحت eloquence, melody.

فغان sorrow, complaint: alas!

A فكر confideration, care.

فكر بغرما confider; بغرما is the imperative of

فرمودن

فكن throwing, throw thou, from

فكندن to throw, throw away, lay aside.

A فلک heaven; the world; fortune.

A في in, into.

A فيض abundance: he diffused.

فيل an elephant.

ق

كاف Kaf, the name of a fabulous mountain.

A قَدَّ a form, figure, shape, stature.

A قَدَح a cup, goblet.

A قَدَر fate; predestination; quantity; value; dignity, power.

A قَرَار constancy, consistency, confirmation; quiet.

A قَرِين contiguous, related to.

A قَصَائِد (*pl. of* قَصِيدَة) poems, elegies.

A قَصْر a palace.

A قِصَة a tale; an action.

A قَصِيدَة an elegy, poem.

A قِصَا fate, death, judgment; jurisdiction.

A قِطْعَة a fragment: segment, part.

قَفَس a cage.

A قَلْعَة (*pl. of* قَلْعَات) a castle.

A قَلَم a pen.

قَلَمْكَار a writer, an engraver.

قُلُوب (*pl. of* قَلْب) hearts.

A قَمَر the moon.

قَمَرُوش like the moon.

A قَوْل a word, speech, eloquence.

A قَهْر violence, force, oppression; power; chastisement; anger.

A قِيَاس measure; reasoning, thought, advice, argument; a syllogism.

A قِيَام station, standing; resurrection: confusion, tumult.

A قیصر Cefar, an emperor.

ک

A ک as, like, in the same manner.

A کاتبی Katebi (a writer, secretary) *proper name*.

A کاحداقی like my eyes, *comp. of* ک like, احداق eyes, *and* ی *the inseparable pronoun* my.

کادن to carefs.

کار buşnefs, object; a maker.

کارخانه a ſhop, place of buşnefs; the world.

کارزار a battle, conteſt.

کارگر expert: one who labours, adjusts, penetrates, brings a thing to bear.

کارگر آمدن to penetrate, labour, &c.

کاروان a caravan.

کاستن to leffen.

کاش would!

کاشانه a houſe, hall, gallery, chamber.

کافتن to dig.

کاکل a curling lock.

کالبل the body; a form, model.

کام deſire, wiſh.

کامران deſire; the obtaining one's wiſh.

گاه a place: a ſtraw: leſſening.

A کبر pride, magnificence.

کبوتر a dove.

A کتاب a book, letter, writing.

کجا where? whither? how?

کداختن to melt, dispel.

کداز melting, *from the above*.

کدام who? کدامت who is there?

گذشتن to leave, neglect.

گذرانیدن to pass through.

گذشتن to pass: to leave.

کسر if: a performer, maker.

کرا whom; to whom? hire, rent.

کرازنده sporting, skipping, strutting.

کچره though.

کرد business, labour: he made.

گردابی a whirlpool, gulf, precipice.

گردار action, labour, profession; life.

گردش جام the circling glass.

کردم I made, *from*

کردن to do, make.

کردن the neck.

کرز a battle-axe, mace.

گرفتن to take.

کرک a wolf.

گرم warm. گرما warmth.

کرمان Carmania, *name of a place*.

کَر marriage, nuptials, betrothing, a pledge.

کَرِي or کَرِه lamentation, weeping.

کَرِختن to flee, escape.

کَرِستن to weep.

کَر that, which.

کَرارَدَن to perform.

کَزشتن to pass.

کَزیدن to choose; to bite.

کَزیده select; most excellent, noble, glorious:
bitten.

کَس a person, any one.

کَستَن spreading, strewing, *from*

کَستَرَن to spread, strew, scatter.

کَسیختن to break, tear.

کَسیل breaking, *from the above*.

کَشا conquering, opening, &c. *from*

کَشاَدَن to open, discover, conquer; to rejoice.

کَشايد he discovers, *from the above*.

کَشتَن to become: to kill.

کَشتَن to break, rend.

کَشتَن to scatter, dissolve.

کَشیمر Cachemire, *name of a place*.

کَشوَد he has discovered, &c. *from*

کَشوَدَن to discover, open, conquer, delight.

کَشوَر a region, climate, country.

کَشیده I have suffered or drawn.

کف the hand, the palm.

گفت he said. گفتار speech.

گفتم I said, *both from*

گفتن to speak, say; speaking.

گفتی thou hast said; he said.

گل (gul) a rose.

گل (geel) clay.

گللاب rose-water.

گللاه hair, locks.

کلام a word, writing, oration.

گلاندن Gulendam (rose-resembling, *from* گل
a rose, *and* اندام form, figure, &c.) *a proper name.*

کلاه a diadem, cap.

گلبن a rose-bush.

گلبري rose-scented.

کلبه a closet, cottage, hut.

گلزار a bed of roses.

گلستان Gulistán (a rose-garden, bower of roses) *title of a celebrated book.*

گلسوري a beautiful species of red rose.

گلشان a rose-garden.

گلخندار rose-cheeked.

گلغام rose-coloured.

گلغشان strewing flowers.

شلکشت a rose-walk; bower, delightful place.

شلکون rose-coloured.

A کلیات (*pl. of کلي*) the whole; universal.

The whole works.

کم little; defective; absent.

گمهاستن to insert, place, commit; to loose, liberate.

A کمال perfection, accomplishment, finishing.

کمبها of little value. کمتر less.

کم عقل with little sense.

کن do thou; doing, *from* کردن

کنار a boundary, margin, side, part, shore; an embrace.

کنبد a vault, arch, tower, cupola.

کند rotting, *from*

کندیدن *or* کندن to rot.

کنیز a servant maid, female slave.

کو where?

گو say thou, *from* گفتن

گوش an ear.

گوش کن listen thou, *from*

گوش کردن to listen.

گوشه a corner.

گوتم I smote, *from*

گوتن to smite.

گونگون various, many-coloured.

کوه a mountain.

کوهر a jewel, pearl; lustre; essence; self-existing.

که who, which; since.

کي who.

کيتي the universe.

کير taking.

کيرد might take, *both from* گرفتن

کيست who is it? *comp. of* کي who, *and 3d*

perf. pref. of بودن

کينه or کين hatred, revenge, rancour,

کين full of.

کين that these, *comp. of* ک and اين

ل

لاله a tulip.

لاله زار a border or bed of tulips.

لاندين to move.

لب (*pl.* لبان) a lip; margin.

A لب the heart, pith, marrow.

لبالب up to the brim,

لشکر an army.

لشکر کش a conquering army.

A لطف benignity, gentleness, grace, favour, humanity, generosity.

لعل a ruby, ruby lip.

لك a lack, a hundred thousand.

A للسجود for the worship (of God) *comp. of*
ل for, and ل for the Arab. article لا and سجود
adoration.

A لوليان the most precious sort of pearls; beau-
tiful women.

A ليث a lion.

ليكن but.

A ليل Leil or ليله night.

ليلى Leila, a woman's name.

م

م (*annexed to words*) my.

A ماء water, liquor, juice.

A ما that, which.

ما we; our. ما خود ourselves.

ماده female: a woman.

مار a serpent.

مارا us; to us.

A مالت bent, *from* ميل

مالیدن to rub, grind, polish.

ماندن to remain.

مانستن to resemble.

مانند they remain, *from* ماندن

ماه the moon: a month.

ماه رخ with cheeks like the moon.

ماه روي with a face like the moon.

ماهي lunar, monthly ; a fish.

A مایل inclining, having a propensity.

مبادا left, by chance.

A ميسوط extended, dilated, spread.

پرسیدن do not ask, *from*

A مثال similitude, resemblance.

A مثنوي rhyme.

A مجلس an assembly, banquet.

A مجنون Megenun (distracted with love) *proper name*.

A مجمع a place where people assemble ; a collection, junction.

A محبت love, friendship, benevolence ; affection ; company.

A محبوب a friend, mistress ; amiable, dear, beloved.

A محبوس confined, imprisoned.

A محرم a friend, counsellor ; spouse, husband, wife ; any one who from their station in a family is admitted into the *haram* or women's apartments.

A محقر vile, contemptible, trifling.

A محل place, time, opportunity.

محمد Mohamed (praise-worthy), *proper name*.

A محنت affliction, disgrace.

A مختصر contracted ; an epitome.

A مختلف discordant, confused.

A مخزن a magazine, treasury.

A مدبّر governing ; a governor, magistrate.

A مدت a space of time.

A مدهوش astonished, disturbed.

A مذاق to taste ; the taste, palate.

A مرا me ; to me.

A مراحم (pl. of مرحمت) favours, graces.

A مراد desire, will, affection.

A مرهم (pl. of مرهم) remedies, plaisters.

A مرد or مردم a man, hero ; brave.

A مردانه courageously, manfully.

A مردن to die ; to be extinguished.

A مروت courtesy, generosity.

A مزده joyful tidings.

A مست enamoured, intoxicated.

A مستغنی disdainful ; rich ; content.

A مشام perfumed ; the palate.

A مشاهده the sight.

A مشاهدہ to view.

A مشرق the east.

A مشغول attentive ; attention.

A مشک musk. مشکبوی smelling of musk.

A مشکین musky.

A *ع* or *مصراع* an hemistich; one half of a folding door.

A *مصدر* a source: infinitive.

A *مصلا* Mofella, *name of a place*.

A *مضرت* damage, disadvantage.

A *مطرب* a singer, musician.

A *معذور* an excuse.

A *معركة* a battle; field of battle.

A *معشوق* a friend, a lover.

A *معشوقه* a mistress.

A *معطر* scented, perfumed.

A *معقول* reasonable, rational, probable, pertinent.

A *معما* an enigma, mystery.

A *معني* sense, idea, signification.

A *معهود* established, known.

A *مغ* a priest of the Persees, Guebres *or* worshippers of fire.

A *مغیچگان* cup-bearers.

A *مغز* the brain, head, marrow, substance, *or* best part of any thing.

A *مفارقت* separation, alienation.

A *مقام* condition, station; dignity; office: residence: musical tone.

A *مقدار* quantity, space, number.

A *مقصود* intention, will, desire.

A مقلب a conductor, mover, disposer.

A مكافات a recompence, reward.

مكثر perhaps, by chance: unless.

مل wine.

A ملاح a sailor.

A ملك a kingdom, power, possession, inheritance; an angel.

A ملبعت rays of light.

من I: my. من خود myself.

A منتها finished, concluded.

مند full of, endowed with.

A منزل a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage.

A منصور a conqueror, triumpher.

A منفعت advantages.

A منقار a bird's bill.

مذار do not bring, *the imperative of* اوردن *with the negative prefixed.*

منبوش listen not, *the negative imperative of* نبوشیدن

A موج a wave.

A موجب a cause; an acceptor.

A موزون melodious; adjusted, arranged, weighed,

A موسم time, season.

A موصل Musul, *name of a place.*

موي hair.

A مويڊ firm.

A مڃور separated, repudiated, abandoned.

مهر the sun; moon; love; a seal-ring: a gold coin about 1l. 16s.

مروش like the moon.

مي wine.

مي characteristick of the pres. tense.

ميان do not bring, the negative imperative of اوردن

ميان between, among: middle.

ميانمير do not mix or sprinkle, the negative imperative of آميختن

مي بيني thou sawest, 2d person present of ديدن

ميخواره a wine drinker; an earthen drinking vessel.

ميداني thou knowest.

مير dying, from مردن

ميرزا the son of a prince or great man, a knight,

ميرزا مهدي Mirza Mahadi, proper name.

ميروي dost thou grow? from رستن

ميزني thou strikest.

مزييد is it becoming?

ميغ a cloud, a fog.

می فروش a feller of wine, *comp. of* می wine,
and part. of فروختن

میکشی thou drawest, bearest.

نالیدن I complain, *from* نالیدن

میوها fruits.

ن

نا not. نا امید hopeless.

ناب pure, sincere; like.

نا تمام imperfect.

نا چیز worthless, despicable.

A نادره memorable events; rare.

نادر شاه Nadir Shah, *proper name*.

ناز blandishments; wantonness.

نازک gentle, tender, delicate.

نازنین elegant, delicate, amiable.

ناشکفته unblown, unblemished.

ناشناس ignorant.

A ناصر a conqueror, defender.

A ناظر a spectator, superintendent.

نافه a bag (of musk): the navel.

ناک full of. ناگه suddenly.

ناگهان unexpectedly.

نالان plaintive, complaining.

نالیدن to complain.

نام a name. نامترا thy name.

نامدار illustrious; a hero.

نامه a book, history.

نان bread.

نایب a viceroy, deputy.

نبرد a battle, war.

نبود is not. I would not have been.

نبي a prophet.

نتابم I will not turn.

نترسی do you not fear.

نتوان it is impossible.

نثار scattering, dispersing.

نثر prose; to diffuse, strew.

نجسته I would not have fought, or leaped.

نجم a star, planet: fortune.

نحو grammar, syntax.

نخچیر hunting; the chase; prey.

نخست first.

نخشبی Nakshabi, proper name.

نر male.

نرکس a narcissus.

نرم gentle, tame; light: soft.

نزد near.

نزل descending; hospitality.

نزول descent; happening.

A نسخی Niskhi (a transcript) *the character in which Arabick manuscripts are generally written.*

A نسیم a gale.

نشاستن to cause to sit down.

A نشاط alacrity, pleasure.

نشاندن to fix.

نشستن to sit down.

نشنوی you do not hear.

نشستن fitting, *from* نشستن

A نصیحت counsel, exhortation.

نظامی Nezami, *name of a poet.*

A نظر the sight, the eye.

نظر باز rolling the eyes, ogling.

A نظم verse; a string of pearls.

نعره زدن to call or sing aloud.

A نعت a benefit; victuals.

نغز beautiful, good; swift.

A نغمه musick, harmony.

A نفس soul, self; breath; desire.

A نفع gain, utility.

A نقد ready money.

A نقش painting, embroidery.

A نقل a narration, report, copy, translation.

نگار a picture, ornament; a beautiful woman.

نگارستان Negaristan (a gallery of pictures)
title of a celebrated book.

نکته subtilties, mysteries.

نگرستن to view.

نگوي or نكو good.

نكه or نگاه custody, care, observation.

نكه داشتني preserve thou, *imperat. of* نكه داشتن
 نشان دادن showing. نكه نمودن they show.

نكه نمودن to show.

نواي melody, voice: wealth.

نواب (*pl. of* نايب) viceroys, &c.

نواختن to soothe.

نوازش soothing, *from the above.*

نوازش (*pl. of* نوازشات) a favour.

نوازش نواختن soothing, warbling, *from* نواختن

نوازه a benefit.

A نوبت a turn, change, watch, centinel.

نوبت زدن to relieve guard.

نوبهار the spring, the early spring; new year.

A نوح the prophet Noah.

A نوحه a complaint.

نود ninety.

A نور light, brightness.

نوروز the first day of spring.

نوزده nineteen.

نوش drinking, a drinker; any thing drinkable,
from نوشیدن

نوشتن *or* نوشت to write.

نویس write thou, *from the above*.

نه nine.

نه placing, *from*

نهادن to place.

نهاده we have placed.

نهل a tree, shrub.

نهان hidden, *from* نهفتن

A نهر a river; flowing.

نهفتن to hide, lie hid.

ني a pipe, flute.

نیژ even, also: again.

نیست there is not.

نیشتن to write.

نیک good, excellent.

نیکو bright, beautiful, elegant.

نیکویی reputation, goodness.

نیل the river Nile.

و

و and; he, she, it.

واپس after, behind, again.

واپس داشتن to detain.

A واضح evident.

A واقعات actions, occurrences, events: battles: misfortunes.

وان Van, *name of a town.*

A وجود essence, substance, existence, nature,
body, person.

وجود شکرستن to commit, perform, give a
being to.

وار or ور like, possessing.

A ورق a leaf *of a tree or paper.*

وز and from.

وزیدن it blows, *from*

وست he, she, it is.

وش like, resembling.

A وصال enjoyment; arrival; meeting; con-
junction.

A وضع situation; action; gesture.

A وفا good faith; a promise.

A ولي but: a prince: a slave.

وي he, she, it; his, her, its.

ویرانه a desert; depopulated.

ه

A هایل dreadful, terrible.

A هجران or هجر separation, absence.

A هجوم an assault; impetuosity.

هر or هران every: soever.

هرات Herat, *name of a city.*

هر جا که whenever.

هر چه or هر آنچه whatsoever:
 هر چند or هر چند که although.
 هر کجا wherever.
 هر کجا که wheresoever.
 هرگز ever.
 هرگز نه never.
 هر که or هر آنکه whosoever.
 هزار a thousand; a nightingale.
 هستن to be, exist.
 هشت eight. هشتاد eighty.
 هشده eighteen.
 هفت seven. هفتاد seventy.
 هفده seventeen.
 A هل whether, but.
 هم and, also; together: both.
 A هم (*annexed to words*) their.
 هماشیان of the same nest.
 همان only.
 هماندم directly.
 هماغه of the same inclination.
 همبزم of the same banquet.
 همپستر lying on the same pillow.
 همچنین in the same way.
 همچون or همچو like, as.
 همخوابه sleeping together.

همدم breathing together.

همراز an intimate friend.

همنشین fitting together; a companion.

همه all, universal.

همیرسید it arrives, comes.

رفتم همیرقتم I went, *from*

همیشه always.

هندو black; an Indian.

هنگام time, season.

هنوز yet.

A هوا air: wind: found.

هیچ no, never.

هیچ میدانی dost thou not know? *from*

هیچ دانستن

to lay down.

ی

یا O! or.

یاب *or* یابان finding.

یابم I may find, *both from* یافتن

یاد remember; memory, record.

یار a friend, mistress; defender; power, advantage.

یارب O heaven! O Lord! *comp. of* یا O! *and*

رب a lord, master.

یازده eleven.

یاسمین jeffamine.

یافت he found, *from* یافتن to find.

یاقوت a ruby.

یت (*annexed to words*) thy.

آید the hand ; aid, power, strength.

ایش (*annexed to words*) their.

یعنی that is to say, viz.

یغما prey, spoil, booty.

یک one.

یکانه a hero, conqueror; incomparable; unequalled.

یکتای precious, valuable, rare.

یکدانه inestimable, rare.

یکدم one moment.

یکدو one or two, a few.

یکدیگر one another.

یکروز one day.

یم (*annexed to words*) my.

یمن Yemen, *Arabia the happy*.

یوسف Joseph.

ADVERTISEMENT.

THE greatest part of the following Piece was designed to be added to a Grammar of the Persian language, which was printed in 1771. It might easily have been swelled into a larger treatise, by adding more copious extracts from the Persian writers, both in prose and verse; but, as the change of style may be seen as well in ten lines as in a thousand, it seemed equally useful and less ostentatious, to exhibit only a few chosen specimens from the best authors, and chiefly from the Poets, who, in all nations, have taken the greatest pains to harmonize and improve their language.

THE
HISTORY
OF
THE PERSIAN LANGUAGE.

MOST of my readers will apprehend, that, in attempting to trace the progress of the *Persian language*, through a period of two thousand years, I am entering into a subject, which will afford them neither amusement nor instruction, and can be agreeable only to those few men, who apply themselves to the obscurer branches of literature, and have very little intercourse with the rest of mankind. The title of my piece seems, indeed, to give a reasonable ground for their apprehensions; and the transition appears rather abrupt, from the history of Monarchs to *the history of mere words*, and from the revolutions of *the Persian Empire* to the variations of *the Persian idiom*: but it shall be my endeavour to remove, as far as possible, the dryness of the subject, by interspersing the narrative with a variety of Eastern anecdotes; and,

as to the second objection, it may be alledged, that *a considerable change in the language of any nation is usually effected by a change in the government*; so that *literary and civil history* are very nearly allied, and may often be used with advantage to prove and illustrate one another.

The History of the *Persian* tongue may be divided into *four periods*, like that of the Empire; not that the language was immediately altered upon every revolution of the state, but it is observable, that, under each Dynasty of which we have any monuments remaining, there was an apparent change in the dialect of the kingdom, especially under the two last, namely, the *Sassanian and Mohammedan* dynasties: and these, indeed, are the only periods, of which we can speak with any degree of certainty.

It is natural to suppose, that, in the infancy of the *Persian* Empire, under *Caiûmaras* and his descendants, no great pains were taken to cultivate and polish the language, which in that rude age must needs be thought sufficiently elegant, if it were sufficiently clear and intelligible; and we are assured by *Herodotus*, that, even after the reign of *CYRUS*, *the whole education of the Persian youth, from the age of five years to twenty, consisted in three points only, riding, throwing the javelin, and the practice of moral virtue*;

which account is also confirmed by Xenophon. The story mentioned by Diodorus *of the old volumes of parchment, on which the Persians were obliged by a certain law to write the annals of their country*, was probably invented by Ctesias, that he might give an air of authenticity to his impertinent fables; for such literary impostures were as frequent among the *Greeks*, as among us, who imitate the Ancients in nothing but their failings. We are far from contending, however, that the ancient Persians, especially those of the *second period*, were entire strangers to the art of composition either in verse or prose; for there never was a nation so rude and unpolished, who had not a custom *of celebrating the noble acts of their ancestors, and inciting one another by songs and panegyricks to an imitation of their virtue*; and Strabo, a very different author from Diodorus, asserts, *that the Persians used frequently to sing the praises of their ancient Heroes and Demigods, sometimes with a musical instrument, and sometimes with the voice alone*: but what their language really was, what were their rules of versification, or what was the course of their studies, no mortal can pretend to know with any shadow of exactness.

The Greek Historians can give us no light on this subject; for neither Themistocles, who spoke the dialect of Persia like a native, though he

had spent only one year in learning it*, nor even *Xenophon*, whose intimacy with *the younger Cyrus* could not have been contracted without a knowledge of his language, seem to have read the works of the *Persians*, or even to have known their characters; but were perhaps contented to express their sentiments in *Persian* with ease and fluency. Nor are we much enlightened by the writers after *Alexander*; not even by those, who have described the life of that Hero: for *Curtius*, who compiled his rhetorical History from the *Greek* authors, seems to have known as little of *Persian* as of *Scythian*, though he dresses up a number of speeches for the chiefs of those nations, which certainly were never spoken by them. A few words, indeed, are here and there interspersed in these histories, which are still used in the modern idiom of *Persia*†; but we can no more form an

* *Themistocles* omne illud-tempus (anni unius spatium) literis sermonique *Persarum* dedit, quibus aded eruditus est, ut multò commodiùs dicatur apud Regem verba fecisse, quàm hi poterant, qui in *Perside* erant nati. *Corn. Nep. in Themist.*

† Thus *Roxana*, *Statira*, *Parisatis*, seem to be corrupted from *Roshan* روشن *Sitara* ستاره *Purizada* پریزاده which signify, *Splendid*, a *Star*, *Angel-born*. *Pasargades*, or, a *Prince of the Blood*, appears to be compounded of *Peser* پسر a *Child*, and *Gada* گده a *House*: i. e. a *child of the Royal Family*. To this we may add, 1. that *Art* or *Ard* ارد which begins many *Persian*

idea of a whole language from a list of broken phrases or detached epithets, than we can judge of a poem or piece of oratory, from an unconnected line or a single member of a period.

Since the *Greeks* afford us so little information, nothing remains but to consult the *Persians* themselves; and the great traveller *Chardin*, whom every Orientalist must always mention with reverence, seems to have enquired very diligently into the ancient language of the people, among whom he resided so long, and whose manners he describes with so much copiousness and learning: but he declares, after all his researches, “ That the old *Persian* is a language
“ entirely lost; in which no books are extant,
“ and of which there are no rudiments remain-
“ ing: that the *Guebres*, who are the remains
“ of the *Parfis*, or *Adorers of Fire*, have an
“ idiom peculiar to themselves; which is sup-

names, signifies *Strong*; as *Ardeshtir*, Artaxerxes, اردشیر or, *The strong Lion*, *Ardeván* or *Ardeban* اردبان *The strong Guard*, &c. 2. that the termination *dates*, as *Mithridates*, &c. is the *Persian* dad داد and answers to the δαδ of the *Greeks*, as Ἐγγοδαδ, and the like. If it were possible to recover a whole Catalogue of these old *Persian* names, such an enquiry would be little more than learned trifling; for to collect a number of solitary words, without any books which they might enable us to read, would be like procuring at random a multitude of keys, without any casket which they might help us to unlock.

“ posed, by the *Persians* in general, to be rather
 “ a jargon of their own, than a part of their an-
 “ cient tongue: that, if you believe their own
 “ account, the Magi, who resided at *Yezd* in
 “ *Carmania*, have preserved this language from
 “ father to son, after the dissolution of their
 “ Monarchy; but that, for his part, he has
 “ found no reason to give any credit to their
 “ story: that they have, indeed, some books in
 “ strange characters, but he cannot persuade
 “ himself that they are old *Persian* letters; es-
 “ pecially, since they bear no kind of resem-
 “ blance to those on the famous monuments at
 “ *Persepolis*.” The authority of this excellent
 writer is decisive, and puts an end at once to
 the controversy lately started, concerning the
 authenticity of the books ascribed to *Zoroaster*,
 which a *French* adventurer, who translated them
 from the translation of a certain Gipsy at *Surat*,
 has had the boldness to send abroad as genuine:
 but, to avoid any suspicion of misrepresenting
 the passage, it seems necessary to transcribe the
 very words of Sir *John Chardin*, which the
 reader may see at the bottom of the page *.

* Quand d l'ancien *Persan*, c'est une langue perduë; on n'en
 trouve ni livres ni rudimens. Les *Guëbres*, qui sont les restes des
Perses ou *Ignicoles*, qui se perpetuent de pere en fils depuis la de-
 struction de leur Monarchie, ont un Idiome particulier; mais on le
 croit plutôt un jargon que leur ancienne langue. Ils disent que les

From this we may reasonably conclude, that the gibberish of those swarthy vagabonds, whom we often see brooding over a miserable fire under the hedges, may as well be taken for *old Egyptian*, and the beggars themselves for the *priests of Isis*, as the jugglers on the coast of *India* for the disciples of *Zoroaster*, and their barbarous dialect for the ancient language of *Persia*. But let the *rosy-cheeked Frenchman*, to give him his own Epithet, rest happy in the contemplation of *his personal beauty, and the vast extent of his learning*: it is sufficient for us to have exposed his follies, detected his imposture, and retorted his invectives, without insulting a fallen adversary, or attempting, like the Hero in *Dryden's Ode, to slay the slain*.

We have no genuine accounts then of the *Persian* language till the time of the *SASSANIAN* kings, who flourished *from the opening of*

Prêtres, qui se tiennent à *Yezd*, ville de la *Caramanie*, qui est leur *Pirée* et leur principale place, se sont transmis cette langue jusqu'ici par tradition, et de main en main ; mais quelque recherche que j'en aie fait, je n'ai rien trouvé, qui me pût persuader cela. Ces *Guebres* ont à la vérité des livres en caractères et en mots inconnus, dont les figures tirent assez sur celles des langues, qui nous sont le plus connues ; mais je ne saurois croire que ce soit là l'ancien Persan, d'autant plus que le caractère, dont j'ai parlé, est entièrement différent de celui des inscriptions de *Persepolis*. Je donnerai des *ectypes* de l'un et de l'autre caractère, dans la description du fameux monument qui reste en ce lieu-là. CHARDIN, Tom. V. Chap. III.

the third century to the middle of the seventh; in which period an Academy of Physick was founded at *Gandisapor*, a City of *Khorasan*, and, as it gradually declined from its original institution, it became a school of poetry, rhetoric, dialectick, and the abstract sciences. In this excellent seminary the *Persian* tongue could not fail of being greatly refined, and the rusticity of the old idiom was succeeded by a pure and elegant dialect; which, being constantly spoken at the court of *Beharâm Gûr* in the year 351, acquired the name of *Deri*, or *Courtly*, to distinguish it from the *Pehlevi*, or, *Language of the Country*.

It must not, however, be imagined, that the use of the ancient dialect was wholly superseded by this more polished idiom; for several compositions in *Pehlevi* were extant even after *Mahomed*, which appear to have been written by order of the *Sassanian* Princes. *Anushirvan*, surnamed *The Just*, who reigned at the close of *the sixth century*, having heard from some travellers, that the *Indian* Monarchs had a collection of moral fables, which they preserved with great care among their archives, sent his chief Physician *Barzuieb* into *India*, with orders to make himself master of the *Sanscrit* language, and not to return without a translation of those fables. These orders were punctually executed;

Barzueh learned the Indian tongue, and, having at a great expence procured a copy of the book, translated it into the *Pehlevian* dialect: about an hundred and forty years after, his work was turned from Pehlevi into *Arabick*, by order of *Almansur*, second Calif of the *Abbasides*; and this is the volume which we see in every language of *Europe*, under the name of *Calila wa Demna*, or, *The fables of Pilpay*. There is a fine copy of the *Arabick* version in the publick library at *Oxford*; and if the work of *Barzueh* could be found, we should be enabled to recover a considerable part of the old *Persian* language; the same, perhaps, which was spoken in the second period by *Themistocles* and *Xenophon*.

In the reign of *Anushirvan*, who protected the arts and sciences in his own dominions, *MAHOMED* was born; who, by the force of his Eloquence, and the success of his Arms, established a mighty Empire, and spread his new religion from the wilds of *Arabia*, to the mountains of Tartary and the banks of the *Ganges*: but, what belongs more particularly to the subject of this discourse, he polished the language of his country, and brought it to a degree of purity and elegance, which no *Arabian* writer since his time has been able to surpass. The battle of *Cadessia* in the year 656 gave the last blow to the *Persian* Monarchy; and the

whole Empire of *Iran* was soon reduced under the power of the first *Mahomedan* Dynasty, who fixed the seat of their government in *Bagdad*, where the *Arabick* language was spoken, for many ages, in its utmost perfection: but *the ancient literature of Persia*, which had been promoted by the family of *Sassan*, was expressly discouraged by the immediate successors of *Mahomed*, for a reason, which it is proper to explain.

At the time when the *Alcoran* was first published in *Arabia*, a merchant, who had lately returned from a long journey, brought with him some *Persian* romances, which he interpreted to his countrymen, who were extremely delighted with them, and used to say openly, that *the stories of griffons and giants were more amusing to them than the moral lessons of Mahomed*: part of a chapter in the *Alcoran* was immediately written, to stop the progress of these opinions; the merchant was severely reprimanded; his tales were treated as pernicious fables, *hateful to God and his prophet*; and Omar, from the same motive of policy, determined to destroy all the foreign books which should fall into his hands. Thus the idle loquacity of an *Arabian* traveller, by setting his legends in competition with the precepts of a powerful Lawgiver, was the cause of that en-

thufiasm in the *Makomedans*, which induced them to burn the famous library of *Alexandria*; and the records of the *Persian* Empire.

One book, however, befides *the fables of Pilpây*, efaped the fury of thefe unmerciful zealots: it was *an History of Perfia* in the Pehlevian dialect, extracted from the *Saffanian* annals, and compofed, it is believed, by the command of *Anufhirvan*. *Saad*, one of *Omar's* Generals, found this volume, after the victory at *Cadeffia*, and preferved it for himfelf as a curiofity: it paffed afterwards through feveral hands, and was at length tranflated into fome other languages of *Afia**.

It was a long time before the native *Persians* could recover from the fhock of this violent revolution; and *their language* feems to have been very little cultivated under the Califs, who gave greater encouragement to the literature of the *Arabians*: but, when the power of the *Abbasides* began to decline, and a number of independent Princes arofe in the different provinces of their empire, the arts of elegance, and chiefly *Poetry*, revived in *Perfia*, and there was hardly a Prince, or Governor of a city, who had not feveral poets and men of letters in his

* This ftory is mentioned in the life of the Poet *Ferdufi*, prefixed to an edition of his works.

train. The *Persian* tongue was consequently restored *in the tenth century*; but it was very different from the *Deri* or *Peblevi* of the Ancients: it was mixed with the words of the *Alcoran*, and with expressions from the *Arabian* Poets, whom the *Persians* considered as their masters, and affected to imitate in their poetical measures, and the turn of their verses.

That the learned reader may have a just notion of this new idiom, it seems necessary, first to produce a specimen of *pure Arabick*, and, afterwards, of the *purest Persian* that can be found; by which means he will form a more accurate judgement of *the modern Persick*, in which both languages are perfectly incorporated.

The following ode was written by a native of *Damascus*: it contains a lively description of *an Eastern Banquet*; and most of the couplets are highly elegant in the original.

لنا مجلس ما فيه لله مدخل
ولا منه يوماً للهمسة مخرج
تضمين اصناف المحاسن كلها
فليس لبಾಗಿ العيش عنه معرج
غناء الي القتيان اشهي من الغنا
به العيش يصفو والهجوم تفرج
يخف له جلم الحليم صباة

ويصبو اليه الناسك المتحرج
وروض كان القطر غاداه فاغتدي
يضوع مسكي النسيم ويارج
تري نكت الازهار فيه كانها
كواكب في افق تنير وتسرج
وتذكرني الاحباب فيه بدائع
من النور فيها نرجس وبنفسج
تراه كما يرنو اليك بطرفه
اغر غضيف فاطر الطرف ادعيج
غريب افتنان الدل والحسن لم يزل
يعقرب اصداغا له ويصولج
ومعشوق نارنج يريك احمراره
خدود عذارى بالعتاب يضرج
كؤس كما تهوي النفوس كانها
بنيل الاماني والمادب تهزج
كان القناني والصواني لناظري
نجوم سماء سائرات وابرج

that is; " We have a banquet, into which for-
" row cannot enter, and from which mirth can
" never depart. It comprises every species of
" Beauty; and he, who seeks the joys of life,

“ cannot rise beyond it. A sprightly Song gives
“ more pleasure to youth than Riches*: here
“ the stream of life is unfullied, and all our
“ cares are dispersed. Here the mildness of
“ our gentle darling gives ease to our love;
“ and here the timid dervise becomes an Apost-
“ tate from his faith. We have a bower, on
“ which the dew-drops sparkle; and in which
“ the breeze becomes scented with the fra-
“ grance of musk. You see the various blos-
“ soms, which resemble stars blazing and glit-
“ tering in the firmament. Here the wonderful
“ beauties of the flowers, among which are the
“ narcissus and the violet, bring the fair objects
“ of my love to my remembrance. You would
“ think you saw my beloved looking mildly on
“ you with her soft, tender, languishing eye: a
“ nymph, in whom every charm and every
“ perfection is collected; whose curled locks
“ hang always dangling, black as the scorpion,
“ or the mace of ebony (*with which the Asia-*
“ *ticks strike an ivory ball in one of their fa-*
“ *vourite plays*), the pomegranate brings to my
“ mind the blushes of my beloved, when her
“ cheeks are coloured with a modest resent-
“ ment. Our cups are such as our souls desire;

* The same word *Ghana* in *Arabick* signifies both *Singing* and *Wealth*.

“ they seem to be filled with the streams of
 “ friendship and cheerfulness. The goblets
 “ and vases of *China* appear to my sight, like
 “ the stars of heaven shining in the *Zodiack*.”

I might here have selected a more ancient example of *Arabick*, either from the poets before *Mahomed*, or from the illustrious *Abu Temdm*, who flourished in the *ninth century**; but the language has remained unaltered from the earliest antiquity to the present time, and it would not have been easy, without a number of notes, to have made an ancient Ode intelligible in a literal translation.

The oldest *Persian* poems, which have come to my knowledge, are those of *FERDUSI*, of which it will not be improper to give a short account, as far as they relate to my present subject.

At the close of *the tenth*, and beginning of *the eleventh centuries*, Mahmud reigned in the city of *Gazna*: he was supreme ruler of *Zablistan*, and part of *Khorasan*, and had pene-

* *Abu Temam* published an excellent *Anthologia* of *Arabick* verses, entitled *Hamasa*, of which he gave a copy to an *Asiatick* Prince, who presented him in return with *five thousand pieces of gold*, and made him at the same time this elegant compliment,

انها لدون شعرک My present is less valuable than thy
 poems.

trated very far into *India*, where by this time the religion and language of the *Arabs* and *Persians* had begun to prevail. Several poets were entertained in the palace of this Monarch, among whom was *FERDUSI*, a native of *Tûs* or *Meshed*. This most learned man, happening to find a copy of the old *Persian History* above-mentioned, read it with eagerness, and found it involved in fables, but bearing the marks of high antiquity: the most ancient part of it, and principally the war of *Afrasiab* and *Khosru*, or *Cyrus*, seemed to afford an excellent subject for an *Heroick Poem*, which he accordingly began to compose. Some of his episodes and descriptions were shown to the Sultan, who commended them exceedingly, and ordered him to comprise the whole *History of Persia* in a series of *Epick poems*. The poet obeyed; and, after the happiest exertion of his fancy and art for near thirty years, he finished his work, which contained sixty thousand couplets in rhyme, all highly polished, with the spirit of our Dryden and the sweetness of Pope. He presented an elegant transcript of his book to *Mahmud*, who coldly applauded *his diligence*, and dismissed him. Many months elapsed, and *Ferdusi* heard no more of his work: he then took occasion to remind the King of it by some little epigrams, which he contrived to let fall in the palace;

but, where an Epick poem had failed, what effect could be expected from an Epigram? At length the reward came; which consisted only of as many small pieces of money, as there were couplets in the volume. The high-minded Poet could not brook this insult: he retired to his closet with bitterness in his heart; where he wrote a most noble and animated invective against the Sultan, which he sealed up, and delivered to a Courtier, who, as he had reason to suspect, was his greatest enemy, assuring him, *that it was a diverting tale*, and requesting him to give it to *Mahmud*, *when any affair of state or bad success in war should make him more uneasy and splenetick than usual**. Having thus

* See a translation of this Satire in a *Treatise on Oriental Poetry*, added to the *Life of Nader Shah in French*, Volume X.—This poem is not unlike the *Xagirez* of *Theocritus*, who, like the impetuous *Ferdusi*, had dared to expose the vices of a low-minded King. The *Persian* poet has this couplet in his Satire,

کر از مدح شان حکایت کنم
چو محمود را صد حمایت کنم

that is; *Had I written as many verses in praise of Mahomed and Ali, as I have composed for king Mahmud, they would have showered an hundred blessings on me.* A thought like that of *Shakspeare* in *Wolsey's* celebrated speech:

*Had I but serv'd my God with half the zeal
I serv'd my King, he would not in mine age
Have left me naked to mine enemies.* HEN. VIII.

given vent to his just indignation, he left *Gazna* in the night, and took refuge in *Bagdad*, where the Calif protected him from the Sultan of *Zablistan*, who demanded him in a furious and menacing letter.

The work of *Ferdusi* remains entire, a glorious monument of Eastern genius and learning; which, if ever it should be generally understood in its original language, will contest the merit of invention with *Homer* himself, whatever be thought of its subject or the arrangement of its incidents. An extract from this poem will exhibit a specimen of the *Persian* tongue, very little adulterated by a mixture with the *Arabick*, and, in all probability, approaching nearly to the dialect used in *Persia* in the time of *Mahomed*, who admired it for its extreme softness, and was heard to say, that it would be spoken on that account in the gardens of *Paradise*.

يکي دشت بيني همه سرخ وزرر
 کزان شاه کرده دل راد مرد
 همه بيشه و باغ و آب روان
 يکي جا يکاه از در پهلوان
 زمين پرنیان و هوا مشکبوي
 کلاب است کوبي مکر آب جوي
 خم آورده از بار شاخ سمين

صنم کشته از بوي کلبن چمن
 خرامان بکرد بر کلان تذرو
 خروشنده قهری و بلبل زسرو
 ازین پس کنون تا به بس روزگار
 شود چون بهشت آن لب جویبار
 پر پیچره بینی همه دشت و کوه
 بهر سو بشادی نشسته گروه
 منیژه گجا دخت افراسیاب
 درخشان کند باغ چون آفتاب
 ستاره دوم دختر کی نشین
 همه با کنزان و با آفرین
 بیاراید آن دشت دخت کرین
 ستاره زند بر کل ویاسمین
 همه دخت ترکان پوشیده روی
 همه سروقده همه مشکبوی
 همه رخ پر از گل چشم پر ز خواب
 همه لب پر از می بیوی گل اب
 اگر ما بنزدیک آن چشنگاه
 شویم و بتازیم یک روزه راه
 بگیریم از ایشان پر پیچره چند
 بنزدیک خسرو بریم ارجمند

that is; " Seeft thou yonder plain of various
" colours (*Pers. red and grey*); by which the
" heart of a valiant man may be filled with de-
" light? It is entirely covered with groves and
" gardens and flowing rivulets; it is a place be-
" longing to the abode of Heroes. The ground
" is perfect filk, and the air is scented with
" musk: you would say, *Is it rose-water which*
" *glides between the banks?* The stalk of the lily
" bends under the weight of the flower; and
" the whole grove is charmed with the fragrance
" of the rose-bush. The pheasant walks grace-
" fully among the flowers; the dove and night-
" ingale warble from the branches of the cy-
" press. From the present time to the latest
" age, may the edge of those banks resemble
" the bowers of Paradise! There you will see,
" on the plains and hills, a company of damsels,
" beautiful as fairies, sitting cheerfully on every
" side. There *Manizba*, daughter of *Afrasiab*,
" makes the whole garden blaze like the Sun.
" *Sitara*, his second daughter, sits exalted like
" a Queen, encircled by her damsels, radiant in
" glory. The lovely maid is an ornament to
" the plains; her beauty fullies the rose and the
" jasmine. With them are many *Turkish* girls,
" all with their faces veiled; all with their bo-
" dies taper as a cypress, and locks black as
" musk; all with cheeks full of roses, with eyes

“ full of sleep ; all with lips sweet as wine, and
 “ fragrant as rose-water. If we go near to
 “ that bower, and turn aside for a single day,
 “ we may take several of those lovely nymphs,
 “ and bring them to the noble Cyrus.”

This is part of a speech by a young amorous Hero, *the Paris of Ferdusi*, who had reason to repent of his adventure with the daughter of *Afrasiab*, for he was made captive by the *Turks*, and confined in a dismal prison, till he was delivered by the valour of *Rostam*.

Of these two languages was formed the modern dialect of *Persia*, which, being spoken in its greatest purity by the natives of *Pars* or *Farsistan*, acquired the name of *Parfi**; though it is even called *Deri* by *Hafez* in the following couplet;

چو عندليب فصاحت فروشد اي حافظ
 تو قدر او بسخن گفتن دري بشكن

that is; “ While the nightingale, O *Hafez*,
 “ makes a boast of his eloquence, do thou lessen
 “ the value of his lays by fingering thy *Persian*
 “ (*Deri*) strains.”

* زبان پارسي

Nearly in the same age with Ferdusi, the great *Abul Ola*, surnamed *Alami* from his blindness, published his excellent Odes in *Arabick*, in which he professedly imitated the poets before *Mahomed*. This writer had so flourishing a reputation, that several *Persians* of uncommon genius were ambitious of learning *the Art of Poetry* from so able an instructor: his most illustrious scholars were *Feleki* and *Khakani**, who were no less eminent for their *Persian* compositions, than for their skill in every branch of pure and mixed *Mathematicks*, and particularly in *Astronomy*; a striking proof, that a sublime Poet may become a master of any kind of learning which he chuses to profess; since a fine imagination, a lively wit, an easy and copious style, cannot possibly obstruct the acquisition of any science whatever, but must necessarily assist him in his studies, and shorten his labour. Both these poets were protected by *Manucbeher*, Prince of *Shirvan*; but *Khakani* was always averse to the pleasurable and dissipated life of a Court, so that the Prince was obliged to detain him by force in his palace, and actually confined him for some time in prison, lest he should find some opportunity of escaping.

خاقانی and فلکی

The works of these authors are not very scarce; but it seems needless to give any extracts from them, which would swell this discourse to an immoderate length: it will be sufficient to say, that, *in this and the following century*, the *Persian* language became altogether mixed with *Arabick*; not that the pure style of the ancients was wholly obsolete, but it was the fashion among the *Persians* to interweave *Arabian* phrases and verses into their poems, not by way of quotations, but as material parts of a sentence. Thus in the following distich,

سري طيف من بجلو بطلعتہ الدجي
شکفت آمد از بختم که اين دولت از
کجا

The phantom of her, whose beauty gives brightness to the shades, appeared to me at night: I wondered at the kindness of Fortune, and said, Whence came this prosperity?—the first line is pure *Arabick* in the style of the ancient poets.

This elegant tetra-stich is of the same kind:

دريں ظلمت سرا تا کي از بهر دوست
بنشينم
کهي انکشت بر دندان کهي سر بر سر زانو
بيا اي ساقی فرخ بيدار مژده دولت
عسي الايام ان يرجعوا قواما کالذي کانوا

*In this mansion of darkness, how long must I sit
expecting my beloved; one while with my finger
on my teeth, one while with my head bent on my
knee? Come, O fortunate cup-bearer, bring me
the tidings of joy: who knows but my days may
again be prosperous, as they were before? Where
the last line is taken from an Ode in the Ha-
masa of Abu Temám, which begins,*

صَفَحْنَا عَنْ بَنِي ذَهَلٍ وَقَلْنَا الْقَوْمَ اخْوَانِ

*We pardoned the sons of Dhohal, and said, The
tribe are our brothers.*

At the opening of the twelfth century lived *Anveri*, a native of *Abiurd* in *Khorasan*, whose adventures deserve to be related, as they will show in what high esteem the polite arts were held in *Asia*, at the time when learning first began to dawn in *Europe*. *Anveri*, when he was very young, was sitting at the gate of his college, when a man richly dressed rode by him on a fine *Arabian* horse, with a numerous train of attendants; upon his asking *who it was*, he was told, that *it was a Poet belonging to the Court*. When *Anveri* reflected on the honours conferred upon Poetry, for which art he had a very early bent, he applied himself to it more ardently than ever, and, having finished a poem, presented it to the Sultan. This was a prince

of the *Seljukian* dynasty, named *Sanjar*, a great admirer of the fine arts: he approved the work of *Anveri*, whom he invited to his palace, and raised him even to the first honours of the state. He found many other poets at court, among whom were *Selman*, *Zebir*, and *Reshidi**, all men of wit and genius, but each eminent in a different way; the first for the delicacy of his Lyrick verses, the second, for the moral tendency of his poems, and the third, for the chastity of his compositions; a virtue, which his predecessors and contemporaries were too apt to neglect.

But of all the cities in the *Persian* Empire, none has given birth to more excellent poets than *Shiraz*; which my noble and learned friend Baron *Revizki* justly calls “the Athens of Persia†.” *SADI*, a native of this city, flourished in the thirteenth century, when the *Atabegs* of *Paristan* encouraged men of learning in their principality: his life was almost wholly spent in travel; but no man, who enjoyed the greatest leisure, ever left behind him more valuable fruits of his genius and industry. A fine manuscript, about two hundred years

* رشیدی and ظلیر سلمان

† See *Specimen Poeseos Persicæ*, Vindobonæ 1771. Proæm. page xviii.

old, was lately put into my hands, containing a complete collection of his works; among which are several pieces, both in verse and prose, which have never been mentioned by the Scholars of Europe. The following extract from his *Gulistan*, or *Bed of Roses*, will show how the *Persian* and *Arabick* languages were mixed together in his age:

شعر

وربّ صديق لامنّي في ودادها
الميرها يوماً فتوضح لي عذري

قطعه

کاش کائن که عیب من جستند
رویت ای دلستان بدیدندی
تا بجای ترنج در نظرت
بیخبر دستها بریدندی

مثنوی

ترا بر درد من رحمت نیاید
توفیق من یکی همدرد باید
که با او قصه می گویم همه روز
دو خیزم را بهم خوشتر بود سوز

شعر

ما مَرِّ مَن ذَكَرَ الْحَمِي بِهَسْبِهِ
 وَلَوْ سَمِعْتَ وَرَقَ الْحَمِي صَاحَتَ مَعِي
 يَا مَعْشَرَ الْخَلَائِ قُولُوا لِلْعَافِي
 يَا لَيْتَ تَدْرِي مَا بِقَلْبِ الْمَوْجَعِي

قطعه

تندستانرا نباشد درد ریش
 جز بهم‌دردی نکویم درد خویش
 گفتن از زنبور بی‌حاصل بود
 با یکی در عمر خود ناخورده نیش
 تا ترا حالی نباشد همچو من
 حال ما باشد ترا افسانه پیش
 سوز من با دیگری نسبت مکن
 او نهک بر دست و من بر عضو ریش

that is; "My companion oft reproaches me
 "for my love of *Leila*. Will he never behold
 "her charms, that my excuse may be accepted?
 "Would to heaven, that they, who blame me
 "for my passion, could see thy face, O thou ra-
 "visher of hearts! that, at the sight of thee,
 "they might be confounded, and inadvertently
 "cut their heads instead of the fruit, which

“ they hold*. Thou hast no compassion for
 “ my disorder: my companion should be af-
 “ flicted with the same malady, that I might
 “ sit all day repeating my tale to him; for two
 “ pieces of wood burn together with a brighter
 “ flame. The song of the turtle dove passes
 “ not unobserved by my ear; and if the dove
 “ could hear my strain, she would join her
 “ complaints with mine. O my friends, say
 “ to them, who are free from love, *Ah, we wish*
 “ *you knew, what passes in the heart of a lover!*
 “ The pain of illness affects not them, who are
 “ in health: I will not disclose my grief but to
 “ those, who have tasted the same affliction.
 “ It were fruitless to talk of an hornet to them,
 “ who never felt its sting. While thy mind is
 “ not affected like mine, the relation of my
 “ sorrow seems only an idle tale. Compare
 “ not my anguish to the cares of another man;
 “ he only holds the salt in his hand, but it is I,
 “ who bear the wound in my body.”

The same city had the honour of producing,
 in the *fourteenth century*, the most elegant
 Lyrick Poet of *Asia*, *Shemseddin*, surnamed
HAFEZ; on whose life and productions it is
 the less necessary to expatiate, because the Ba-

* Alluding to a story in the *Alcoran*.

ron before mentioned has exhausted the subject in *his specimen of Persian Poetry*, and will, it is to be hoped, be persuaded to complete that most learned work, in the short intervals of leisure, which his important affairs will allow him. It will be fully sufficient, therefore, to transcribe two of his *Gazals* or *Anacreontick Odes*; the first of which was chosen, on account of the *Arabick* verses interwoven in it, and the second, for its exquisite beauty, which makes it a genuine example of the true *Sbirasian* dialect.

غزل

میدمد صبح کل بسته نقاب
 الصبوح الصبوح یا اصحاب
 میچکد ژاله بر رخ لاله
 المدام المدام یا احباب
 میوزد از چمن نسیم بهشت
 بس بنوشید دایماً می ناب
 تخت زمره زدست کل بچمن
 راج چون لعل آتشین دریاب
 در میخانه بسته اند دگر
 اقتتج یا مفتح الابواب
 در چنین موسم عجب باشد

که به بندند میکده بشتاب
 عاشقا می بنوش مردانه
 فاتقوا الله یا اولی الالباب
 بر رخ ساقی پرپیگر
 همچو حافظ بنوش باده ناب

A PERSIAN SONG.

“ The dawn advances veiled with roses.
 “ Bring the morning draught, my friends, the
 “ morning draught! The dew-drops trickle
 “ over the cheek of the tulip. Bring the
 “ wine, my dear companions, bring the wine!
 “ A gale of paradise breathes from the garden:
 “ drink then incessantly the pure wine. The
 “ rose spreads her emerald throne in the bower.
 “ Reach the liquor, that sparkles like a flaming
 “ ruby. Are they still shut up in the banquet-
 “ house? Open, O thou keeper of the gate.
 “ It is strange, at such a season, that the door
 “ of the tavern should be locked. Oh, hasten!
 “ O thou, who art in love, drink wine with
 “ eagerness; and you, who are endued with
 “ wisdom, offer your vows to Heaven. Imitate
 “ *Hafez*, and drink kisses, sweet as wine, from
 “ the cheek of a damsel, fair as a nymph of
 “ paradise.”

وله ايضاً

ساقی بیا که شد قدح لاله پر زمی
 طامات تا بچند و خرافات تا بکی
 بگذر ز کبر و ناز که دیدست روزگار
 چین قبای قیصر و طرف کلاه کی
 هشیار شو که مرغ سحر مست کشت هان
 بیدار شو که خواب اجل در پیست هی
 خوش نازگانه می چهی ای شاخ نوبهار
 کاشفتگی مبادت از آسیب باد دی
 بر مهر چرخ و عشوه او اعتماد نیست
 ای وای بر کسی که شد ایمن زمکر وی
 فردا شراب کوثر و حور از برای ماست
 و امروز نیز ساقی مدهوی و جام می
 باد صبا از عهد صبی یاد میدهد
 جان داروی که غم ببرد در ده ای صبی
 حشمت مبین و سلطنت گل که بسپرد
 فراش باد هر ورقش را بنزد پی
 در ده بیان حاتم طی جام یکمهی
 تا نامه سیاه بخیلان کنیم طی
 آن می که داد رنگ لطافت بارغوان
 بیرون فکند لطف مزاج از رخس بخوی

بشنو که مطربان چین راست کرده اند
 آهنگ چنگ و بر بط وعود و نوای نی
 مسند بباغ بر که بنخدمت چو بندگان
 استاده است سرو و کهر بسته است نی
 حافظ حدیث سحر فریب خورشید رسید
 تا حد چین و مصر باقصای روم وری

Another, by the same.

" Rife, boy; for the cup of the tulip is full
 " of wine, When will this strictness end?
 " how long will these scruples last? No more
 " of this pride and disdain; for time has seen
 " the crown of *Cæsar* humbled, and the diadem
 " of *Cyrus* bent to the ground. Oh! be wise;
 " for the bird of the morning is intoxicated
 " with love. Oh, awake! for the sleep of
 " eternity is just before you. How gracefully
 " thou movest, O sweet branch of a vernal
 " plant! May the cold wind of *December* never
 " nip thy buds! There is no reliance on the
 " favours of Fortune or her deceitful smiles.
 " Oh! woe to him, who thinks himself secure
 " from her treachery. To-morrow, perhaps,
 " the stream of *Cutber*, and the girls of para-
 " dise will be prepared for us; but to-day also
 " let us enjoy a damsel bright as the moon, and

“quaff the wine from the full cup. The Zephyr (*Saba*) reminds us of our youth (*Sabi*); bring us the wine, boy, which may refresh our souls, and dispel our sorrow.

“Admire not the splendour and dignity of the rose; for the wind will soon scatter all her leaves, and spread them beneath our feet. Bring a larger cup to the memory of *Hatem Tai**; that we may fold up (*Tai*) the gloomy volume of those, who want generosity. This wine, which gives a lively tint to the *Argavan* (a purple flower), communicates its sweet nature from my beloved’s cheek to her heart. Attend; for the musicians of the bower have begun their concert, joining the notes of the lute and harp to the melody of the dulcimer and flute. Bring thy Sofa into the garden, for, like active attendants, the cypress stands before us, and the green reed has tucked up his girdle. O *Hafez*, the fame of thy sweet alluring forcery has reached from the extremity of *Rei* and *Rûm*, to the limits of *Cbina* and *Egypt*.”

There is nothing, which affords a stronger proof of the excellence of the *Persian* tongue, than, that it remained uncorrupted after the irruption of the *Tartars*, who, at different times,

* An *Arabian* Prince, celebrated for his extreme liberality.

and under various leaders, made themselves masters of *Persia*; for the *Tartarian* princes, and chiefly *Tamerlane*, who was a patron of *Hafez*, were so far from discouraging polite letters, like the *Goths* and *Huns*, that they adopted even the language and religion of the conquered country, and promoted the fine arts with a boundless munificence: and one of them, who founded the *Mogul* Empire in *Hindoستان*, introduced the *Persian* literature into his dominions, where it flourishes to this day; and all the letters from the *Indian* governors are written in the language (I do not say, in the style) of *Sadi*. The *Turks* themselves improved their harsh dialect by mixing it with the *Persian*; and *Mahomed* II. who took *Constantinople* in the middle of the *fifteenth Century*, was a protector of the *Persian* poets: among these was *Noured-dîn JAMI*, whose poem on the loves of *Joseph* and *Zelikba* is one of the finest compositions I ever read. The following description will serve as a specimen of his elegant style:

سحر چو شب زاغ پرواز پر داشت
 خروس صبحگاه آواز پر داشت
 عنادل لحن دلکش برکشیدند
 لیجاف غنچه از کل درکشیدند

سمن از آب شبنم روی خود شست
 بنفشه جعد عنبر بوی خود شست
 زلیخا همچنان در خواب نوشین
 دلش را روی در محراب دوشین
 نبود آن خواب بل بیهوشیش بود
 ز سودای شبش مدھوشیش بود
 کنیزان روی بر پیش نهادند
 پرستاران بدستش بوسه دادند
 نقاب از لاله سیراب بکشاد
 خیار آلوده چشم از خواب بکشاد
 کریبان مطلع خورشید وضه کرد
 زمطلع سر زده هر سو نکه کرد

" In the morning, when the raven of night
 " had flown away, the bird of dawn began to
 " sing; the nightingales warbled their enchant-
 " ing notes, and rent the thin veils of the rose-
 " bud and the rose: the jasmine flood bathed in
 " dew, and the violet also sprinkled his fragrant
 " locks. At this time *Zelikha* was sunk in
 " pleasing slumber; her heart was turned to-
 " wards the altar of her sacred vision *. It was

* A metaphor taken from the custom, which prevails among
Mahomedans, of turning their faces, when they pray, towards the
 temple of Mecca.

“ not sleep; it was rather a confused idea: it
 “ was a kind of phrenzy caused by her nightly
 “ melancholy. Her damsels touched her feet
 “ with their faces; her maidens approached,
 “ and kissed her hand. Then she removed the
 “ veil from her cheek, like a tulip besprinkled
 “ with dew; she opened her eyes, yet dim with
 “ sleep. From the border of her mantle the
 “ sun and moon arose; she raised her head from
 “ the couch, and looked around on every side.”

This poem contains about four thousand couplets, and deserves to be translated into every *European* language: though I shall have neither time nor inclination to translate it myself, yet I may perhaps be induced, some years hence, to present the Original to the learned world, which any man, who has the advantage of greater leisure, may take the pains to interpret.

In the same Century with *Jami*, flourished a poet named *CATEBI*, who was highly honoured at the court of *Mirza Ibrakim*, one of *Tamerlane*'s descendants. Mr. *d'Herbelot* tells a very pleasing story of this writer, which deserves a place in this essay; though, in order to understand it, we must remember, that the *Persians* frequently end their couplets with *the same word*, which is often continued through a long poem; but in that case, the rhyme falls upon

the preceding syllable. "Catebi, says he, "having composed an Elegy, each verse of "which ended with the word, *Gul*, a *rose*, or "any *flower*, repeated it to the prince *Ibrahim*, "his Patron; who, being extremely delighted "with it, could not forbear interrupting him, "by saying, *From what bower did this tuneful "nightingale (meaning the poet) take its flight?* "that is, without a metaphor, *In what city "were you born?* to which Catebi, without hesitation, replied in a couplet of the same measure with the poem, and with the same rhyme, as if he had only continued to read "his Elegy:

همچو عطار از گلستان نشاپورم ولي
 خار صحرای نشاپورم من وعطار گل

"that is, *Like Attár* *, *I came from the rose-garden of Nishapor; but I am only the thorn of that garden, and Attár was its most beautiful flower.*"

This distich, though delivered extempore, is at least equal to any of the rest in spirit and elegance. The poem consists of about thirty-five couplets, the first of which is the following:

* *Attar* a Persian poet, author of the *Pendnâma*.

باز با صد برک آمد جانب کلزار کل
 همچو نرکس کشت منظور اولی ابصار
 کل

that is; *Again the rose advances towards the bower with an hundred leaves; like the narcissus, it is a charming object to every discerning eye.*

In the *sixteenth and seventeenth Centuries*, under the family of *Sefi*, the *Persian* language began to lose its ancient purity, and even to borrow some of its terms from the *Turkish*, which was commonly spoken at Court. As to the modern dialect, no specimen of it needs be produced, since *the Life of Nader Shah*, which was written in *Persian* about fourteen years ago, and translated into *French* by the author of this Volume, may be consulted in the original by the learned reader.

END OF THE THIRD VOLUME.

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